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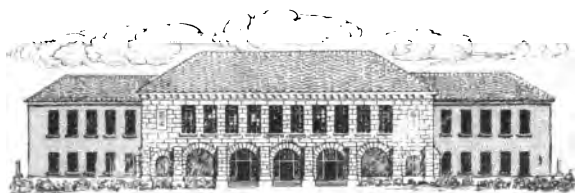


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LANGUAGE LESSONS FROM LITERATURE

BOOK II

BY

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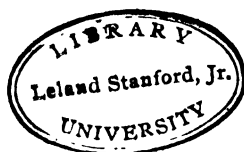
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PREFACE

ALL children have something to say. This great, wonderful world brings to them each day a host of experiences which demand expression. Life is full of fascinating things to talk about. And to the child's quick imagination the persons and incidents in the great fairy-land of books are real. With them he lives ; and of them he must talk. Of life in the beautiful world about him and of life in the beautiful world of books the child has much to say. And it is by telling of the life which he sees and feels that he gains the power of expression.

Teaching this art of expression to a class of boys and girls is not teaching them to express the thoughts and feelings they should have when they shall be men and women ; but it is teaching them to express the thoughts and feelings they have now. Made-up thoughts give but an empty, hollow sound ; natural, spontaneous thoughts ring full of throbbing life. To keep close to the heart of the child and to encourage the expression of his own vital thoughts and feelings is real language teaching.

These thoughts of the child may be dignified by literature. For when the child reads in litera-

ture the record of his own experiences, he feels that his own life is raised above the commonplace, and is shared with "Hiawatha," "The Barefoot Boy," "Saint Guido," "Pippa," and "The Little Cottage Girl." A priest of childhood tells of Rab, and every boy loves his Rover more; of Little Nell, and each little sister is dearer; of a father's twilight hour with his children, and all home loves are more precious. Through his contact with literature, what every boy and girl has thought and felt is given a new and larger meaning, and quickened into life which seeks nobler expression.

The value of literature in language teaching is not, however, limited to vitalizing the commonplaces of every day: it furnishes ideals of expression. The acquisition of the power of correct expression is in a large degree a matter of imitation. Early familiarity with literature of character and distinction is the most direct way to purity and precision in the use of language. More than the gain from the conscious study of the forms of expression is the unconscious moulding of the child's thought to finer quality through his new love for literary masterpieces.

Literature, then, sets models of expression; and literature silently moulds the forms of thought. But a mastery of language as an instrument of oral and written expression is soonest secured by using, in addition to literature, a series of exercises adapted to the needs of the pupil at every

PREFACE

v

step of his progress. Command of language as a medium of expression means a mastery of correct spelling, pronunciation, of the rules of capitalization and punctuation; it means the acquiring of a large vocabulary, involving a discriminating knowledge of the meaning of words; and it means the ability to use the sentence in its many variations of form to express delicate shades of meaning. This implies a knowledge of the inflection of words to express number, person, case, tense, and mood, as well as a knowledge of the principles governing these changes of form. So far as this mastery is the object of the schoolroom instruction, it can be secured only by the daily use of exercises that aim to make the correct use of language a fixed habit. Bad habits in the use of language can be uprooted only by the repetition of the correct until it becomes habitual. The real problem of the teacher is to enliven these exercises so that pupils are eager for the mastery of language as the means of self-expression.

These, then, are the principles underlying this language series: that a child has something worthy to say of the life about him; that he should say what he, himself, thinks and feels; that literature dignifies his life and his language; and that exercises are the readiest means of giving him sure and easy command of language.

ALICE W. COOLEY.

MINNEAPOLIS, August 3, 1903.

HELPS TO TEACHERS IN THE USE OF THIS BOOK.

THE work outlined is based upon the principles presented in the Preface. It assumes daily lessons in language.

Each chapter is a group of lessons with a definite object in view, and each lesson of the group is planned to further this end — the clear expression of some thought which has been the theme of the chapter.

The character of the lessons is shown by the following general plan : —

(1) Sympathetic reading by pupil or teacher of something that has both literary value and vital contact with child life. This makes the foundation of the group of lessons.

(2) Thoughts and conversations suggested by the poem or story, and the personal observations and experiences they call to mind.

(3) Oral and written exercises for the specific purpose of perfecting accuracy in use of grammatical forms and constructions.

(4) Exercises in copying and writing from dictation, in which special attention is given to the study and use of correct forms.

(5) The final outcome of each group of lessons, — the pupil's own constructive effort in telling or writing about something he, himself, has seen, done, heard, thought, felt, or imagined. To this end, each lesson of the group has made its special contribution.

Part Two adds an elementary knowledge of the parts of the sentence, and the "parts of speech." These are studied as supplying a more exact vocabulary in which to express the rules and directions for the study of language forms and as a help in the analysis of thoughts. There is no formal study of grammar as a science, but the foundation is laid for such study.

Thoughtful reading of the Table of Contents will give the teacher a bird's-eye view of each chapter as a unit. It will show regarding the development of the elementary knowledge of grammar (1) that it is based on study of the thoughts expressed in choice literary selections; (2) that it is accompanied by practice in oral and written exercises; (3) that all these lessons contribute to the pupil's better expression in oral discussion or written composition.

The lessons outlined should be considered as suggestive rather than arbitrary. The live language-teacher, who is in close touch with the conditions under which she works, — who understands her pupils, their interests, environment, and home experiences, — knows that keen zest in this work will lead her to adapt and supplement any series of lessons outlined by another. Wise use of this book, and of lessons in reading, geography, and history, should reveal many unsuspected interests to be cultivated, and suggest many other poems to be learned and loved. The same plan may be followed, the same purpose accomplished, the same faults overcome, though the lessons be varied. And, of course, a wise teacher spends no time on exercises simply because they are in a text book, if she is sure they are not needed by her class.

A vital element in language lessons is supplied by the story or poem itself, and by the personality of the teacher. This Insight of Teacher. thought has governed the character of the questions leading to the interpretation of the literature studied. For the most part, the questions are directed to the thought of the author. They will suggest many other questions. The answers will help the pupils to get the writer's meaning and to see his pictures. But the great aim, the feeling to be aroused by these ideas, is touched but lightly in the suggestions given. Only the one who is in personal sympathy with the individuals in the class dare press closer to the influence of the poem, and he needs to tread carefully. The more the teacher sees and feels in the poem, the more it will warm the heart of the pupil; while certain questions in cold type or in formal tones may chill, if not freeze, the feeling to which they are directed.

Since a poem yields its message much more readily through the ear than through the eye, the teacher's reading of literature becomes an important element in language-training. That it may make its deepest impression, she must herself appreciate what she is to read, and be able to interpret to others its meaning and beauty. This necessitates not only general familiarity with literature, but careful study of each selection to be presented. It is possible to use a fine poem so as to kill or to re-create its life.

Appreciation and Ability of Teacher.

In teaching language-facts, and in training to habitual correct use of oral and written forms, the following general method is observed: (1) Lessons that embody or require repeated correct use of the form to be studied. (2) Questions that lead the pupil to see how this form depends upon its meaning and use in the sentence. (3) Added lessons that require its continued use. (4) Questions that lead the pupil to state the fact exemplified, or to give directions for use of the form. (5) The rule, direction, or definition, concisely stated, to be memorized. (6) Exercises that require practice in applying the rule or direction.

General Method.

Spelling lessons should include the writing of words in sentences. Words are so written in daily life outside the school room. For this reason, — and also for economy of time, — spelling, capitalization, and punctuation should be taught together. It is also evident that spelling lessons should prepare for exercises in written composition. Therefore, an elementary language book needs to contain certain related spelling lessons, and to suggest the character of others to be prepared by the teacher.

Spelling Lessons.

Every written lesson and many oral lessons should be followed by class criticisms and corrections. These should be quite as valuable as the periods of study, preparation, and writing. From their nature, they cannot be outlined in a text book.

Criticism and Correction of Papers.

As far as possible, the pupil should be led to find his own mistakes by comparison with correct forms; and his own weak-

nesses by comparison with finer, stronger expressions. Lessons written from dictation are easily criticised by the pupil himself, though the teacher should have the final oversight of the corrections. But for the criticism of compositions, no two of which can be alike if each writer has expressed *himself*, the teacher must find various ingenious ways of presenting the standards of comparison. She needs to prepare for this class exercise by making notes based on careful examination of the papers. She will present (1) the finest expressions — the clearest, most beautiful, most forcible, most individual — for commendation ; (2) the accurate and correct forms that embody the correction of errors noted, for comparison ; (3) some incorrect expressions noted, for correction. During this presentation and discussion, each pupil should have his own paper in his hand for criticism and correction. When the pupils have been led to desire to find their errors in order to do better next time, the battle is more than half won.

Every phase of language teaching is lifted above drudgery through realization of the value of the service rendered by him who helps another soul to a more perfect means of expression.

Value of
Service.

TABLE OF CONTENTS.

PART I.

CHAPTER I.

SECTION	PAGE
I. Reading and Picture Study. Subject: "Pigeons of Venice," by Bacon	1
II. Written Description of Picture. Subject: "Pigeons of Venice"	2
III. Study of Poem. Study of Synonyms. Subject: "The Ruby-Crowned Kinglet," by Van Dyke	2
IV. Oral and Written Lessons. Correct Use of <i>Its</i> and <i>It's</i> ; <i>There</i> and <i>Their</i> . Capitalization of <i>North</i> , <i>South</i> , <i>East</i> , and <i>West</i> . Subject: Spring and Autumn Bird Visitors	8
V. Daily Records in Note Books. Subject: Observation of Spring or Autumn Changes	10
VI. Dictation. Subject: Records of Observations of Plants and Birds	11
VII. Review of Rules for Punctuation and Capitalization by Study of Punctuation of "The Ruby-Crowned Kinglet"	12
VIII. Composition. Letter Writing. Subjects: Observations of Migrations of Birds; Descriptions of Countries from which and to which they Migrate	13

CHAPTER II.

I. Reading and Class Conversation. Subject: "The Creation of the Birds"	15
II. Composition. Written Reproduction. Subject: "The Creation of the Birds"	17
III. Memorizing of Selection from Longfellow's "Birds of Killingworth"	18
IV. Written Exercise. Correct Use of <i>Fly</i> , <i>Flew</i> , <i>Flown</i> ; <i>Is</i> and <i>Are</i>	18

TABLE OF CONTENTS

V. Written Spelling Lesson. Names of Birds	19
VI. Written Exercise. Changing Phrases to Possessives. Subject : Sentences about Birds	20
VII. Review of Punctuation of Quotations. Use of Single Quotation Marks. Subject from Westwood's "Little Bell"	21

CHAPTER III.

I. Review of Rules for Punctuating Quotations. Written Exercises in Punctuation of Quotations. Subject : "The Crane Express"	23
II. Changing Indirect to Direct Quotations. Subject : <i>Æsop's</i> Fable, "The Woodpecker and the Dove"	25
III. Dictation. Quotations Suggested by the Fable	26
IV. Composition : Imagined Conversations Suggested by the Fable	26
V. Study and Memorizing of Poem "To a Waterfowl," by Bryant	26

CHAPTER IV.

I. Reading and Picture Study. Subjects : Longfellow's "Challenge of Thor" and Gehrts's Picture of "Thor"	31
II. Written Description. Subject : Picture of "Thor"	32
III. Reading Lesson. Subject : "Norse Myths," by Mabie	34
IV. Written Exercise. Finding Subjects of Sentences	36
V. Study of Present and Past Forms of Words Used to Assert. Singular and Plural Forms	36
VI. Oral and Written Exercises. Making Sentences with Present Forms of Words that Assert	37
VII. Dictation. Appositives. Subject : "The Norse Gods of the Old Norse Myths"	38
VIII. Oral and Written Exercise. Correct Use of <i>Am</i> , <i>Is</i> , and <i>Are</i> . Days of the Week Named from Norse Gods	38
IX. Lines Written from Memory	39

CHAPTER V.

I. Reading Lesson. Subject : "How Thor got His Ham- mer," by Mabie	40
---	----

TABLE OF CONTENTS

xiii

II. Broken Quotations. Oral and Written Exercises. Subject: "How Thor got His Hammer"	43
III. Written Exercise. Changing Phrases to Possessives	44
IV. Composition. Subjects Suggested by Reading Lesson. (Imagined Personal Experiences.)	44
V. Written Conversation. Subjects: Personal Experiences or Opinions	45

CHAPTER VI.

I. Study and Memorizing of Celia Thaxter's Poem, "The Sandpiper"	46
II. Correction of Sentences from Note-Books	48
III. Oral and Written Exercise. Correct Use of <i>Write, Right, Rote</i> , and <i>Wrote</i>	49

CHAPTER VII.

I. Formal and Informal General Notes of Invitation	50
II. Addresses on Envelopes. Personal Notes of Invitation	52
III. Personal Notes of Acceptance and Regret	53

CHAPTER VIII.

I. Composition. Letter Writing. Subject: Personal Experiences at Party or Entertainment	57
II. Spelling Lesson. Names of States and Territories and Abbreviations	58
III. Writing Addresses	59
IV. Oral and Written Exercise. Correct Use of <i>Know, No, Knew</i> , and <i>New</i>	60
V. Spelling Lesson. Titles and Abbreviations Used in Addresses	60

CHAPTER IX.

I. Reading Lesson. Subject: "The Death of Balder," by Mabie	62
II. Oral and Written Exercises. Correct Use of Negatives	63
III. Written Reproduction. Subject: "The Passing of Balder, or Summer Sunlight"	66

TABLE OF CONTENTS

- IV. Reading Lesson. Subject : "The Land of the Midnight Sun," in Extracts from Longfellow and du Chaillu . . 67
- V. Composition. Subjects Suggested by Reading Lessons . 68

CHAPTER X.

- I. Study of Poem and Picture. Subjects : "The Legend of Saint Christopher," by Helen Hunt Jackson. "Picture of Saint Christopher," by Titian 70
- II. Composition. Subject : "The Picture of Saint Christopher" 74
- III. Memorizing of Poem, "The New World," by Lowell . 74

CHAPTER XI.

- I. Reading Lesson and Discussion. Subject : "Knighthood" 76
- II. Study of Words Used to Describe the Knightly Character. Antonyms. Forms of Descriptive Words to Show Different Degrees of Quality. Forms Used after *Than* in the Second Statement of a Comparison 78
- III. Reading and Spelling Lesson. Subject : "The Vow of Knighthood" 82
- IV. Writing from Memory. Subject : "Mottoes of Knights" 83
- V. Dictation. "The Characteristics of a Gentleman," by Samuel Smiles 84
- VI. Written Exercise. Words that Name Qualities and Words that Describe Qualities 84
- VII. Composition : *Knightly Deeds*. (Personal Experiences and Observations) 85
- VIII. Written Reproduction of Stories of Knightly Deeds . . 85

CHAPTER XII.

- I. Reading Lesson and Picture Study. Subjects : "King Arthur and the Knights of the Round Table," Extract from Tennyson's "Idyls of the King." "Picture of Sir Galahad," by Watts 87
- II. Oral Lesson. Words that Name Qualities and Words that Describe Qualities 90

TABLE OF CONTENTS

xv

III. Dictation. Forms showing Highest Degrees of Qualities. Subject: Malory's "Tribute to Sir Lancelot" . .	90
IV. Correct Use of <i>Shall</i> and <i>Will</i> . Subject: "Sir Galahad's Oath"	91
V. Composition: <i>A Knight of King Arthur's Round Table</i> . .	92
VI. Exercises in the Correct Use of <i>Shall</i> and <i>Will</i>	92

CHAPTER XIII.

Study of Extract from Poem, "The Vision of Sir Launfal," by Lowell	95
--	----

CHAPTER XIV.

ABRAHAM LINCOLN.

I. Study of Words used to Describe Character	100
II. Oral and Written Exercise. Making Sentences from Disconnected Parts of Sentences. Subject: Lincoln's Childhood Homes; The Boy's Reading and Study; The Man's Occupations and Titles	101
III. Memorizing of Quotation from "Lincoln's Second Inaugural Address"	102
IV. Reading and Study: Subject: "Lincoln's Gettysburg Speech"	103
V. Dictation of Tributes to Lincoln by Gilder, Thompson, and Lowell	104
VI. Memorizing of Whitman's "O Captain! My Captain!"	104

CHAPTER XV.

GEORGE WASHINGTON.

I. Written Biography	106
II. Written Exercise. Correct Use of <i>Capital</i> , <i>Capitol</i> ; <i>Was</i> and <i>Were</i>	107
III. Composition. Subject: <i>George Washington</i> and <i>Abraham Lincoln</i> . (Personal Opinions of Writer)	108

CHAPTER XVI.

HENRY WADSWORTH LONGFELLOW.

- I. Reading Lessons and Oral Reproductions. Subjects :
Longfellow's Childhood and First Home ; His Youth
and Early Manhood ; His Home Life at Cambridge . 109
- II. Dictation of James Whitcomb Riley's "The Poet Long-
fellow's Love for Children" 113.
- III. Memorizing of Whittier's "The Poet and the Children" 113
- IV. Composition : *A Short Biography of Longfellow* 115
- V. Exercises in Copying Titles of Twenty Poems Written by
Longfellow. Oral Reproduction 115

CHAPTER XVII.

JAMES RUSSELL LOWELL.

- I. Reading Lesson about Elmwood, the Home of Lowell . 116
- II. Oral Lesson. Making Connected Description of Lowell
from Disconnected Words and Parts of Sentences . . 117
- III. Writing from Memory of Tributes to Lowell by Sarah
K. Bolton and Canon Farrar 118
- IV. School Exercises. "An Afternoon with Four Great
Americans" 118

CHAPTER XVIII.

- I. Dictation of Stanzas from Bryant's "March" 119
- II. Oral Lesson. Correct Use of Forms of *Bring*, *Carry*, and
Take. Subject: Thoughts Suggested by Bryant's
"March" 119
- III. Reading and Recitation of "Wings," by Mary F. Butts,
and "Daybreak," by Longfellow 120
- IV. Composition. Subject Suggested by Frank Dempster
Sherman's "Flying Kite" 121
- V. Writing from Memory of Quotation "Come, Tonic
Blasts !" 122
- VI. Oral and Written Exercises. Forms of *Blow*, *Buy*, *Bring*,
Think, *Fight*, *Seek*, *Catch*, and *Teach* 122
- VII. Composition. Subjects Suggested by Thoughts About
the Wind 123

TABLE OF CONTENTS

xvii

CHAPTER XIX.

- I. Reading Lesson. Subject: "Gluck's Strange Visitor,"
from Ruskin's "The King of the Golden River" . . . 124
- II. Study of Descriptions of Persons. Subject: Ruskin's
"Gluck's Strange Visitor" 125
- III. Study of Descriptions of Persons (continued). Subject:
Irving's Description of Ichabod Crane 126
- IV. Oral Lesson. Changing Descriptive Words to Phrases
with *Like* or *As* 127
- V. Dictation. Descriptions by Comparison in Quotations
from Longfellow 127
- VI. Composition. Descriptions Suggested by Descriptions
Studied or by Personal Observations 128

CHAPTER XX.

- I. Oral Lesson. Correct Use of Forms of *Come, Run, Begin, See, Go, Fall, Lie, Sleep, Strike, Burst, Sit, Creep*. Subject: Extract from "King of the Golden River" . . . 130
- II. Finding Subjects of Sentences 132
- III. Oral and Written Exercises. Correct Use of Forms
of *Sit, Sat, Lie* and *Lay* 132
- IV. Composition. Accounts of Personal Experiences, True
or Imagined, Suggested by Extracts from "The King
of the Golden River" 134

CHAPTER XXI.

- I. Review of Correct Use of *Shall* and *Will*. Subject:
Extract from "The King of the Golden River" . . . 135
- II. Review of Punctuation of Quotations based on Quota-
tions from "The King of the Golden River" . . . 135
- III. Written Exercise. Words Used to Describe the Charac-
ters in the Story, "The King of the Golden River" . 137
- IV. Composition. Subject Suggested by the Extracts from
"The King of the Golden River" 137

CHAPTER XXII.

- I. Reading Lesson. Subject : Extracts from "Spring Jottings," by Burroughs 138
- II. Dictation of Paragraph from "A Spring Relish," by Burroughs 141
- III. Written Exercise. Finding words that name Birds, Animals, and Plants. Study of Description by Comparison, based on Sentences by Burroughs 141
- IV. Composition. Combination in One Paragraph of Sentences found in Several Paragraphs, by Burroughs . . 142
- V. Quotations Studied and Memorized. Subject : "A Picture of Lowell's Boyhood," by Curtis 143
- VI. Composition. Subjects Suggested by Word-Pictures of the Pleasures of Childhood and Youth 144

CHAPTER XXIII.

- I. Reading and Spelling Lessons. Subject : "Birds" . . 145
- II. Written Exercises. Changes in Form from the Person or Thing Spoken of to the Person Speaking. Subject : "The Blue Jay" 146
- III. Compositions. Subject : "What a Robin Does ;" "How a Robin Looks" 147
- IV. Use of Singular Forms with *Each*, *Every*, *No*, *Either*, and *Neither*. Subject : Sentences about Birds . . . 148
- V. Composition. Making Complete Sentences from Disconnected Parts of Sentences. Subject : "One Year of Bobolink Life" 151
- VI. Oral and Written Exercise. Correct use of *Eat*, *Eats*, *Ate*, and *Eaten*. Subject : Sentences about Bobolinks 152
- VII. Memorizing of Tennyson's "Throstle" 153

CHAPTER XXIV.

- I. Reading Lesson. "John Burroughs," by Hubbard . . 155
- II. Composition : *A Week at the Home of John Burroughs*. (Imagined experiences) 158

TABLE OF CONTENTS

xix

III. Written and Oral Exercise. Correct Use of <i>Saw</i> and <i>Seen, A</i> and <i>An</i>	159
IV. Review. Punctuation and Capitalization. Subject : "John Burroughs"	160

CHAPTER XXV.

I. Reading Lesson. Subject : "Our New Neighbors at Ponkapog," by Aldrich	161
II. Composition. A Story Suggested by the Reading Lesson	162
III. Study and Memorizing of Lowell's "Nest"	163
IV. Dictation of "A Home Nest" from "Rain in the Gar- ret," by Mitchell	163
V. Composition. Subject Suggested by the Preceding Dic- tation	164

CHAPTER XXVI.

I. Reading Lesson. Subject : Longfellow's "Rain in Sum- mer"	165
II. Class Conversation. Subject : "Rain in Summer"	167
III. Composition. Subjects Suggested by the Poem	168
IV. Dictation. Sentences Containing Words that Express Number and Quantity	169
V. Written and Oral Exercise. Correct Use of <i>Many</i> , <i>Much, More, Most, Few, Fewer, Fewest, Little, Less</i> , <i>Least</i>	169

CHAPTER XXVII.

I. Reading Lesson. Subjects : "May-Day in Old England" and Tennyson's "May Queen." Extracts from "Lit- tle Women" and "Little Jane and Me"	171
II. Choice of Words Used to Describe Girls and Women	175
III. Composition : <i>My Ideal Queen of the May</i>	176
IV. Quotation for Copying and Class Discussion. Subject : "A May Festival"	177
V. Composition : <i>Our Old-Fashioned May-Day</i> . (An imag- ined personal experience)	178

TABLE OF CONTENTS

VI. Memorizing of Quotation from Browning's "Pippa Passes"	178
---	-----

GENERAL REVIEW.

Rules for Punctuation and Capitalization	179
--	-----

TABLE OF CONTENTS.

PART II.

CHAPTER XXVIII.

- I. Class Conversation. Subject : "The Song of the Lark,"
by Breton 185
- II. Reading Lesson. Subject : Wordsworth's "Solitary
Reaper" 186
- III. Written Lesson. Quotation from Wordsworth's "To a
Skylark" 189
- IV. Composition. Subject : "The Song of the Lark" . . 190

CHAPTER XXIX.

- I. Reading Lesson. "Pippa's Song." (Adapted from
Browning's Poem) 191
- II. Study of the Sentence. Subject and Predicate. Two
Parts of Predicate. The Verb, the Noun, and the Pro-
noun 193
- III. Quotations Written from Dictation and Memory from
Warner, Wordsworth, and Browning 197
- IV. Compositions. Personal Observations and Experiences.
Subjects Suggested by Extracts and Quotations . . 198

CHAPTER XXX.

- I. Reading Lesson. Subject : "The Huskers" and "The
Husking," by Whittier 199
- II. Spelling Lesson. Words Selected from Section I . . 203
- III. Compositions. (1) Letter Writing. An Account of a
Good Time on a Farm. (2) What I Most Enjoy on a
Farm. (3) Description of Picture : Seifert's "Har-
vester's Return" 204

CHAPTER XXXI.

- I. Reading Lesson. Subject : "Nut-Gathering," by Warner.
"Under the White Birches," by Van Dyke 207
- II. Dictation of Quotations from Holmes, Prime, and Van
Dyke. Subject : Trees 210
- III. Study and Memorizing of Quotations from Lucy Larcom
and Lowell. Subject : "Trees" 211
- IV. Study of Common Nouns. Spelling Lesson. Subject :
Names of Trees 212
- V. Oral and Written Exercise. Finding Subjects and Pred-
icates. Study of Uses of the Adjective. Subject :
Sentences about Trees 213
- VI. Sentence Making, Supplying Descriptive Adjectives.
Subject : Trees ; Their Leaves and Fruit 215
- VII. Compositions. (1) Description of a Familiar Tree. (2)
Account of a Nutting Expedition. (3) Camping in the
Woods. Personal Observations and Experiences, True
or Imagined 216

CHAPTER XXXII.

- I. Dictation of Stephenson's "From a Railway Carriage."
Spelling of Plural Forms 218
- II. Oral and Written Exercise. Study of the Adverb :
Adverbs of Manner, Time, Place, and Degree. Subject :
A Ride on the Cars 219
- III. Compositions : (1) An Account of an Imaginary Trip by
Rail. (2) A Telegram 222
- IV. Memorizing of Selection from "Home, Sweet Home !"
by Payne 223

CHAPTER XXXIII.

- I. Reading Lesson and Class Conversation. Subject : "The
Lumbermen," by Whittier 224
- II. Dictation of Quotations from Roosevelt, Whittier, Lowell,
and Van Dyke. Subject : The Value of Work 228
- III. Memorizing of Quotation from Lowell. Subject : Man's
Duty to Work 229

TABLE OF CONTENTS

xxiii

- IV. Study of the Preposition, based on the Word Picture of a Lumber Camp at Night. Study of Picture of a Scene in a Lumber Camp. 230
- V. Compositions : (1) Letter Writing ; (2) A Diary or a Journal. Subject : Observations and Experiences in a Lumber Camp 232

CHAPTER XXXIV.

- I. Dictation of Quotations from Helen Hunt Jackson and Burroughs. Subject : Pine Trees 235
- II. Memorizing of Selection from Longfellow's " Building of the Ship " 236
- III. Study of Uses of Adjectives and Prepositions 237
- IV. Compositions. (1) Evergreen Trees. (2) The Story of a Pine Board. (3) The Journey of a Log Through the Saw Mill. (4) What I saw in a Furniture Factory 237

CHAPTER XXXV.

- I. Study and Memorizing of " The Landing of the Pilgrims," by Felicia Hemans 240
- II. Study of Personal Pronouns. Singular and Plural Forms. Subject-Forms 242
- III. Spelling Lessons. Words from Preceding Lessons. . . 245
- IV. Compositions. Subjects Related to the Life of the Pilgrims 245
- V. Composition. A Letter. An Account of a Visit to the Plymouth of To-day 248

CHAPTER XXXVI.

- I. Reading Lesson. Subjects : Extracts from Ian Maclaren's " Beside the Bonnie Brier Bush " ; and from " The Heart of a Boy," by De Amicis 249
- II. Oral and Written Exercise. Singular and Plural Verb Forms. Sentences Separated into Subject and Predicate. Subject : Sentences from Hawthorne's " Old-Fashioned School " 254

TABLE OF CONTENTS

III	Study of Object-Complements based on Sentences from "The Heart of a Boy"	256
IV	Recitation of Whittier's "In School Days"	257
V	Compositions. (1) School Experiences. (2) My Favorite or Ideal Teacher. (3) Domsie's School in Drumtochty. (4) The First School I Remember	257

CHAPTER XXXVII.

I.	Reading Lesson. Subject: "The Oak of Geismar," by van Dyke	259
II	Study of the Story; Arrangement of Topics; Description of Winfrid; Comparison of Direct and Indirect Quotations; Uses of Prepositional Phrases; Reproduction of Conversations; Study of Punctuation and Capitalization; Study of Descriptive Phrases	265
III	Composition: <i>The Oak-Tree of Heathendom and the Fir-Tree of Christendom</i>	269
IV.	Recitation of Lowell's "The New World"	269

CHAPTER XXXVIII.

I	Reading Lesson. Subjects: "Story of Sir Philip Sidney" and "Story of a Wounded Danish Soldier"	270
II	Dictation of Quotations from Mrs. Ewing and Emerson. Subject: The Value of Noble Deed and Life	272
III.	Written and Oral Exercise. Object Forms of Personal Pronouns. Study based on Sentences from Preceding Lessons	272
IV	Memorizing of Selection from Longfellow's "Santa Filomena"	273
V.	Composition: <i>An Account of an Heroic Deed Recorded in Poem, Fiction, or History</i>	274

CHAPTER XXXIX.

I	Reading Lesson. Extract from Whittier's "Snow-Bound"	275
II.	Study of Poem	278
III.	Writing from Memory of Selection from Lowell's "First Snow-Fall"	280

TABLE OF CONTENTS

xxv

IV. Study of Description by Comparison based on "The First Snow-Fall"	280
V. Oral Exercises. Study of the Compound Sentence and the Conjunction based on Quotations from "Snow-Bound"	281
VI. Composition. Descriptions and Stories from Personal Observations and Experiences Suggested by the Poems and Quotations in this Chapter	283
VII. Study and Memorizing of Selection from "The Vision of Sir Launfal"	284

CHAPTER XL.

I. Reading Lesson. Selections from "Snow-Bound"	287
II. Study of Poem	290
III. Memorizing of Quotation from Emerson's "Snow-Storm"	293
IV. Compositions. Subject Suggested by the Selections in this Chapter	294

CHAPTER XLI.

I. Reading Lesson. Selection from "A Dog of Flanders"	295
II. Study of Descriptive and Limiting Adjectives. Study of Nouns that Name Qualities	297
III. Compositions. Descriptions and Stories of Dogs	299

CHAPTER XLII.

I. Reading and Recitation. Subject: Whittier's poem, "The Barefoot Boy"; Whittier's Boyhood Home; "In School Days"	301
II. Dictation. Letter Form. Written Titles. Subject: Letter to Whittier from Oliver Wendell Holmes	303
III. Written Exercise. Titles of Poems by Whittier	303
IV. Oral and Written Lessons. Uses of Possessive Pronouns	304
V. Composition. <i>The Story of Whittier's Early Life</i>	306

CHAPTER XLIII.

I. Study of the Complex Sentence, Subordinate Clauses, and Conjunctive Pronouns based on Thoughts from "A Dog of Flanders"	307
--	-----

- II. Oral Lesson. Subject-Forms and Object-Forms of Con-
junctive Pronouns 310
- III. Composition on Subjects Suggested by the Story, "A Dog
of Flanders" 311

CHAPTER XLIV.

- I. Reading Lesson. Description of Antwerp from "A Dog
of Flanders" 313
- II. Oral Lesson. Study of Complex Sentences. Principal
and Adjective Clauses; Antecedents of Conjunctive
Pronouns. Based on Thoughts from "A Dog of Flan-
ders" 315
- III. Compositions. Descriptions of Antwerp; Venice; Home;
The City that most interests the Writer. (Imagined
Personal Observations and Experiences) 317

CHAPTER XLV.

- I. Reading Lesson. Extract from the "Nürnberg Stove,"
by Louise de la Ramée 320
- II. Compositions. Subject Suggested by Story in Section I. 322
- III. Oral Lesson. Adjectives and Adverbs. Based on
Thoughts from the Story, "The Nürnberg Stove" . . 323
- IV. Study and Memorizing of Longfellow's "The Old Clock
on the Stairs" 325
- V. Composition. Subjects: "Description of a Favorite
Piece of Furniture"; "Story Connected with a Piece
of Furniture"; "Story Told by a Piece of Furni-
ture" 328

CHAPTER XLVI.

- I. Written Exercise. Quotations from the Bible, Franklin,
Irving, Shakespeare, Wordsworth, and Lowell. Sub-
ject: Characteristics of True Womanhood 330
- II. Oral Lessons. (1) Study of Sentences with Compound
Subjects. (2) Singular and Plural Forms of Verbs
with Compound Subjects. (3) Degrees of Compari-
sons of Adjectives. Based on Sentences from "Rip
Van Winkle," and Quotations from Holmes, Shake-

TABLE OF CONTENTS

xxvii

speare, Byron, and Spencer. Subject: Elements of Strength and Nobility of Character	331
III. Composition: <i>My Ideal Woman</i>	335

CHAPTER XLVII.

I. Study of Poem, "The Daffodils," by Wordsworth . . .	336
II. Memorizing of "The Daffodils"	338
III. Study of Poem and Picture. Subjects: Poem, Aldrich's "Before the Rain"; Picture, "The Coming Shower" . . .	338
IV. Dictation. "The Rain is Over and Gone," by Words- worth	339
V. Compositions: (1) Caught in a Shower. (2) Conversa- tion after the Shower. (Imagined Personal Experi- ences)	340

CHAPTER XLVIII.

I. Oral Lesson. Study of Complex Sentences with Ad- verbial Clauses. Based on Sentences about Whittier's Later Life	342
II. Written Exercises. Changing Clauses to Phrases and Phrases to Clauses. Combining Statements to Make Compound Sentences. Conjunctions. Based on Thoughts about Whittier and from his Writings. Writing from Memory of a Quotation from Whittier's "Eternal Goodness"	343
III. Recitation of Poem, "The Poet and the Children," by Whittier	345
IV. Composition: <i>Life of Whittier (completed)</i>	346

CHAPTER XLIX.

I. Dictation of a Specimen of the Purest English and Most Elegant Diction Extant, — a Letter Written by Abra- ham Lincoln	347
II. Written Exercise. Subject: American Patriots or Patri- otic Deeds	348
III. Recitation. "Wanted," by J. G. Holland	348

SUPPLEMENTARY LESSONS FOR PART II.

I.	Practice in Sentence Making, Supplying Subjects to Agree with Given Verbs in Number	350
II.	(1) Study of Parts of the Sentence	351
	(2) Oral and Written Exercises. Study of Nouns. Common and Proper Nouns	351
	(3) Written Exercise. Writing Proper Nouns	353
III.	Practice in Use of Correct Verb Forms with <i>Each, Every, All, This, That, These, and Those</i>	353
IV.	(1) Practice in Correct Use of Prepositions <i>In, Into, To, At, Between, and Among</i>	354
	(2) Written Exercise. Changing Prepositional Phrases to Adjectives or Adverbs	356
	(3) Oral Lesson. Changing Adjectives and Adverbs to Adjective and Adverbial Phrases.	356
	(4) Written Exercise. Correct Use of <i>To, Two, and Too</i>	357
V.	Practice in Correct Use of forms of <i>Teach and Learn</i>	357
VI.	Study of Parts of the Sentence. Subject, Verb, and Object-Complement. Oral and Written Exercises. Based on Sentences from the Story, "The Oak of Geismar"	359
VII.	(1) Study of Correct Use of Object-Forms of Personal Pronouns after Prepositions	360
	(2) Practice in Correct Use of Subject-Forms and Object-Forms of Personal Pronouns	361
	(3) Practice in Correct Use of Pronoun <i>Them</i> as Distinguished from Adjectives <i>These</i> and <i>Those</i>	362
VIII.	Correct Use of Subject-Forms of Personal Pronouns after Forms of the Verb <i>To Be</i>	363
IX.	(1) Practice in Correct Use of Common, Indefinite, and Limiting Adjectives	365
	(2) Same (<i>continued</i>)	365
	(3) Discrimination between Uses of the Same Word as Adjective and Adverb; Adjective and Noun	367
	(4) Written Exercise. Proper Nouns and Proper Adjectives	367
	(5) Written Exercise. Adjectives Describing Form, and Nouns from Which They are Derived	368

TABLE OF CONTENTS

xxix

(6) Oral Lesson. Discrimination between Adjectives and Adverbs	368
X. Study of Adjective Pronouns. Practice in Correct Use of Verb Forms with Adjective Pronouns as Subjects	369
XI. (1) Study of Adjective Clauses. Practice in Use of Correct Verb Forms with Subjects <i>Who, Which</i> and <i>That</i>	370
(2) Written Exercise. Changing Complex to Simple Sentences	371
(3) Correct Use of Conjunctive Pronoun <i>What</i>	371
XII. (1) Written Exercise. Adjective and Adverb Forms of the Same Words	373
(2) Practice in Correct Use of Adjectives as Subject-Complements.	374
(3) Practice in Correct Use of Common Adjectives and Adverbs	375
(4) Correct Use of Nouns, Pronouns, and Adjectives as Complements of Verbs <i>To Be, To Become, To Seem, To Look, To Feel</i>	376
(5) Study of Interrogative Pronouns	378
(6) Practice in Correct Use of Interrogative Pronouns	379
XIII. (1) Practice in Correct Use of Verb Forms with <i>Each, Every, Everybody, Nobody, Nothing, Either—Or, Neither—Nor</i>	380
(2) Written Exercise. Adjectives with Irregular Comparative Forms	381
(3) Practice in Correct Use of Comparative Forms of <i>Few, Little, Many, Much, and Far</i>	382
(4) Practice in Correct Use of Subject-Forms and Object-Forms of Personal Pronouns after the Conjunction <i>Than</i>	383
XIV. (1) Practice in Correct Use of Verb Forms with Collective Nouns	384
(2) Practice in Correct Use of Possessive Forms of Adjective Pronouns	385
XV. (1) Written Exercises. Complex Sentences with Conjunctions <i>Because, Unless, If, Since, As, and For</i>	386
(2) Compound Sentences. Complex Sentences with Adjective and Adverbial Clauses	386
(3) Correct Use of the Connectives <i>As</i> and <i>Unless</i> ; of	

TABLE OF CONTENTS

the Adjective or the Adverb <i>Like</i> ; of the Preposition or the Adverb <i>Without</i>	387
(4) Review. Practice in Correct Use of Forms of Com- mon Irregular Verbs	388

APPENDIX.

Principles of Pronunciation with Written Exercises.

I. Vowels and Consonants. Short Sounds of Vowels . . .	2
II. Dissyllables	4
III. Long Sounds of Vowels	4
IV. A and A	5
V. A	6
VI. Digraphs	6
VII. The Circumflex and the Coalescent	7
VIII. AI and AY	8
IX. EA and EAR	9
X. OA, OE, OU, UI, UA, OW	10
XI. EI and IE	10
XII. Equivalents	12
XIII. Equivalents (<i>continued</i>)	13
XIV. Equivalents (<i>continued</i>)	14
XV. E before final N and L	14
XVI. Equivalents of Consonant Sounds	15
XVII. Diphthongs	16
XVIII. Review	17

LANGUAGE LESSONS.

CHAPTER I.

SECTION I.

FOR READING AND PICTURE STUDY.

Read what is written about the pigeons of Venice, and study the picture.

PIGEONS OF VENICE.

The city of Venice is unlike any other city in the world. It is built on more than one hundred small islands linked by stone bridges that span the water-ways.

The streets, or passage-ways, on each island are very narrow, but here and there a street widens into a court. In these courts are the wells of Venice with their beautifully carved walls, or curbs, of stone. From these wells the people draw their water, and here they linger to chat and gossip. There are many stone and bronze lions about the city, the lion being sacred to St. Mark, the patron saint of Venice.

For hundreds of years, doves have been tenderly cared for in this "City of the Sea." Thousands of them have their nests in the towers, belfries, and old churches. They are often fed in the open square before the great cathedral of St. Mark.

The Italian boy of Venice has the same loving regard for the life of a pigeon that the Dutch boy of Holland has

for that of the stork. This is because it has been believed for centuries that a flock of carrier-pigeons, with messages hidden under their wings, once saved the city, when it was nearly conquered by enemies.

SECTION II.

FOR WRITING.

Write about what you see in the picture.

Copy the next sentence for your first paragraph to give a general idea of the picture.

A flock of pigeons are flying about a pretty Venetian girl who has come to the well to draw water.

Tell how she looks ; where and how she stands ; what she is doing. Tell what you see behind her ; before her ; around her.

Close with a paragraph about pigeons in Venice to show the meaning of the picture.

SECTION III.

STUDY OF POEM.

Read the poem silently.

Discuss in class the lessons in this section, and then read the poem aloud.

THE RUBY-CROWNED KINGLET.

I.

Where's your kingdom, little king ?

Where's the land you call your own,

Where's your palace, and your throne ?

Fluttering lightly on the wing



Bacon

PIGEONS OF VENICE

Through the blossom-world of May,
Whither lies your royal way?
Where's the realm that owns your sway,
Little king?

Far to northward lies a land,
Where the trees together stand
Closer than the blades of wheat,
When the summer is complete.
Like a robe the forests hide
Lonely vale and mountain side:
Balsam, hemlock, spruce and pine, —
All those mighty trees are mine.
There's a river flowing free;
All its waves belong to me.
There's a lake so clear and bright
Stars shine out of it all night,
And the rowan-berries red
Round it like a girdle spread.
Feasting plentiful and fine,
Air that cheers the heart like wine,
Royal pleasures by the score,
Wait for me in Labrador.
There I'll build my dainty nest;
There I'll fix my court and rest;
There from dawn to dark I'll sing:
Happy kingdom! Lucky king!

II.

Back again, my little king!
Is your happy kingdom lost
To that rebel knave, Jack Frost?
Have you felt the snow-flakes sting?

Autumn is a rude disrober :
Houseless, homeless in October,
Whither now ? Your plight is sober,
Exiled king !

Far to southward lie the regions
Where my loyal flower-legions
Hold possession of the year,
Filling every month with cheer.
Christmas wakes the winter rose ;
New Year daffodils uncloze ;
Yellow jasmine through the woods
Runs in March with golden floods,
Dropping from the tallest trees
Shining streams that never freeze.
Thither I must find my way,
Fly by night and feed by day,
Till I see the southern moon
Glistening on the broad lagoon,
Where the cypress' vivid green,
And the dark magnolia's sheen,
Weave a shelter round my home.
There the snow-storms never come :
There the bannered mosses gray
In the breezes gently sway,
Hanging low on every side
Round the covert where I hide.
There I hold my winter court,
Full of merriment and sport :
There I take my ease and sing :
Happy kingdom ! Lucky king !

III.

Little boaster, vagrant king !
Neither north nor south is yours :

You 've no kingdom that endures.
Wandering every fall and spring,
With your painted crown so slender,
And your talk of royal splendour,
Must I call you a Pretender,
Landless king?

Never king by right divine
Ruled a richer realm than mine !
What are lands and golden crowns,
Armies, fortresses and towns,
Jewels, sceptres, robes and rings, —
What are these to song and wings ?
Everywhere that I can fly,
There I own the earth and sky ;
Everywhere that I can sing,
There I 'm happy as a king.¹

HENRY VAN DYKE.

LESSON 1.

The word *kinglet* means *little king*. (The ending *let* means *little*.) The ruby-crowned kinglet was so named because it has a bright red spot on the head.

What four questions does the poet ask this little bird ? In what time of year ?

The second stanza is the supposed answer. Where does the bird say he is going ?

The next stanza tells what the poet says when he sees the same bird again in the autumn. Where does the kinglet say he is going now ?

¹ In *The Taming of Felix and Other Poems*, copyright, 1900, by Charles Scribner's Sons.

In the fourth stanza, the poet calls him "a Pretender, a landless king." Why?

Read the bird's reply.

LESSON 2.

Study the meaning of the words in the columns.

For each word in the first column there is a word of nearly the same meaning in the second. Group these pairs of words.

Tell which words are used in the poem, and give the sentences in which they are used.

Answer the questions that follow the columns of words.

kingdom	brightness
sway	kingly
royal	realm
knave	covert
to sway	to brag
shelter	rascal
sheen	rule
to boast	wandering
vagrant	to swing back and forth

Observe the use of the word *dainty* in the poem. Are all birds' nests dainty? Is the nest of the pigeon coarse or dainty? Is the owl a dainty bird? May an object be beautiful, and not at all dainty? May an object be both grand and dainty? *To disrobe is to undress.* How does Autumn disrobe the earth? An exile is one driven out from his home. From what country is the kinglet exiled in autumn? Why? In what other words

might a person say, "Your plight is sober"? What is a lagoon? Why do birds like to live by southern lagoons?

SECTION IV.

ORAL AND WRITTEN LESSONS.

LESSON 1.

Copy the paragraphs about the kinglets, and fill the blanks with words from the columns at the end. Be sure to use capital letters correctly. Make no mistake in writing its and their.

THE RUBY-CROWNED KINGLETS.

The ruby-crowned kinglets are dainty little birds not much larger than humming-birds. During — and early —, they visit us who live in the —. They are on — way to the — where they spend the winter. They visit us again in — and in —, on — way back to the —, where they build — nests in summer.

While on migrations they travel in flocks, flying by night, and feeding by day. As they move —, they follow the wooded banks of large streams running — and —. They are very active little birds, always hopping and darting among the branches, searching for eggs and larvæ of insects in crevices of the bark. It seems impossible for the eager, restless kinglet to be quiet. If it stands still, it flutters — pretty wings, just as the wind flutters the petals of a flower. — song is wonderfully sweet and strong, though — vocal cords are so tiny they can scarcely be seen without a microscope.

October	May	South	north
November	Middle States	North	south
April	its	northward	their

When the word *north, south, east, or west*, names a section of the country, it should begin with a capital letter; when it shows direction, it should not begin with a capital letter.

The word *it's* means *it is*, and *its* means *belonging to it*; *there* means *in that place*, and *their* means *belonging to them*. *It* and *its* always refer to one object, and *they* and *their* always refer to more than one person or thing.

LESSON 2.

Tell orally: (1) what the lessons in Section III. tell about kinglets; (2) anything else you have seen or heard about them; (3) anything you have observed or heard or read about other spring and autumn bird visitors, and about the preparations for winter by the birds that live with you through the year. Make complete, definite statements.

Write five statements about any bird with which you are familiar. Begin each sentence with the word Its.

Rewrite these sentences to make the same five statements about more than one bird.

Example: —

BOBOLINK.

Its song is very cheery. Their songs are very cheery.

What changes did you make in each sentence?

SECTION V.

DAILY RECORDS.

In the autumn of the year animals and plants are all making changes, to prepare for the cold and the resting time of the coming winter. In the spring of the year all are making changes to prepare for the heat and the growth of summer.

For a part of your language work keep a daily record of the changes that you observe. Get a small notebook for this purpose.¹

Watch the trees in your yard and by the roadside. Note which drop their leaves first; which drop their leaves last; how differently the winter buds are protected in each. Or, if it is in the springtime, note which bud and blossom first, and which have leaves before flowers.

Note the appearance or the disappearance of insects; of water animals.

Note the changes in temperature, weather, prevailing winds, and length of days and nights.

Watch some particular weeds and garden plants. Note the date of falling leaves and ripening fruit of each; or, if in the spring, the first appearance of buds and leaves.

Especially watch for the coming and the going of the birds. Why do you seldom see the flocks start southward or northward? Note, as they come, the birds that build their nests in the far

¹ Read on pages 138, 139, 140, the notes made by John Burroughs.

North and visit you in the autumn on their way to the South; or those that come to you to build their nests in the spring. Note how they look and what they are doing when you see them.

Note the dates on which you find cocoons, caterpillars, or butterflies, and the places in which you find them.¹

Keep the notebooks carefully. Write legibly. Spell and punctuate correctly. Write each day's observations in paragraph form. Make some record every day. Write each date at the right of the paper, using the abbreviation of the day of the month. Remember the rules you have learned for writing the dates correctly. If you know any lines of poetry about the flowers, fruits, or birds you see, or about the changes you observe, write these lines in your book also.

SECTION VI.

FOR DICTATION.

Write from dictation in spelling periods.

Sept. 10, 1902.

Last night after school I went down to Minnehaha Creek to look for fringed gentians. We found a few, but picked only one blossom. We are going to watch them go to seed where they are. Last year we learned Bryant's poem, "To the Fringed Gentian." It begins with the lines, —

"Thou blossom bright with autumn dew,
And colored with the heaven's own blue."

¹ These notebooks will be looked over each week, and parts used in class exercises later.

Sept. 11, 1902.

This morning I saw a flock of queer-looking birds. They were flying about some evergreen trees in our yard. They seemed to be chattering to one another all the time. One seemed to be watching me. It had a long, pointed topknot, grayish like the upper part of its body. There was a black stripe through its face around the beak and eyes, and a yellow band across the end of its tail. I thought I saw a little bit of red somewhere on its wings as it flew away. I wish I knew the name of this pretty bird.

SECTION VII.

REVIEW OF RULES FOR CAPITAL LETTERS AND PUNCTUATION.

Study the use of capital letters and punctuation marks in the poem, "The Ruby-Crowned Kinglet." See how each helps the reader to get the meaning.

Three marks are used to close a sentence. Find each in this poem, and tell why it is used.

The apostrophe (') has two uses. Point out the words in the poem showing both uses. Read the contractions, and tell what letters are omitted.

When a word ends in *s*, the *s* after the apostrophe is sometimes omitted in writing the possessive. This occurs frequently in poetry, but seldom in prose. Find an example of this in the fourth stanza.

Why is the comma used after *kingdom* in the first stanza? Point out another similar use of the

comma. Why is the comma used after *balsam* and *hemlock* in the second stanza? Find another example of the same use. Why is the comma used after *knave* in the third stanza?

Point out three hyphens. Give use.

Point out seven uses of the capital letter. Give the rule for each.¹

If it is necessary, consult the rules given on pages 179-181, Part II.

SECTION VIII.

LETTER WRITING.¹

Imagine that a ruby-crowned kinglet or some other bird stayed with you through the months of September and October. He then went south, reaching the end of his journey the tenth day of November. The day after his arrival he wrote a letter to B. Waxwing, one of the birds we saw in September eating berries from a cedar tree. He wrote about his journey southward, and the place he chose for his home.

Write this letter. Sign it R. C. Kinglet, or Ruby C. Kinglet, or with the name of the other bird chosen.

Or, imagine yourself to be visiting in the South in November. Here you watch the return of the

¹ Remember what you have learned about writing the heading, the greeting, the complimentary close, and the signature of a letter. If necessary, consult the letter-form on page 389, Part II.

birds from the north, noting the kinglets and other birds as they arrive.

Write a letter to your northern home so that the friend to whom you write gets a picture of the country from which you are writing. To help you to do this, re-read the fourth stanza of the poem, and read in your geographies descriptions of the South.

Or, imagine that you take a trip to northern Canada in May. Here you watch the coming of the birds from the South, noting the kinglets and other birds as they arrive. You watch their nest-building.

Write a letter to a friend at home, telling about this country and what you see that interests you. To help you, re-read the second stanza of the poem, and read in your geographies and other books, descriptions of this northern country.

CHAPTER II.

SECTION I.

FOR READING AND DISCUSSION.

Read and discuss this rhymed legend.

Study the questions at the end of the section.

THE CREATION OF THE BIRDS.

The Indians of the Shasta mountains tell
A legend beautiful and strange :
That the Great Spirit stepped from cloud to cloud
In the primeval age,

And first upon the dome of Shasta stood,
The spotless face of new-born Earth to see ;
And everywhere He touched the land, up sprang
A green, luxuriant tree.

Pleased with the sight, the splendor of His smile
Melted the snows and made the rivers run,
And soon the branches tossed their leafy plumes
And blossomed in the sun.

Day after day, while the first summer shone,
He watched, with fresh delight, the growing trees ;
But Autumn came, and fast the bright leaves fell,
Swept by the keener breeze.

Yet were they radiant now, in every hue
Of red and gold which could with sunset vie ;
And looking on them, He loved them ; — they were still
Too beautiful to die.

Thrilled by His quickening gaze, each leaf renewed
Its life and floated buoyantly along ;
Its beauty put forth wings, and as it soared
Its gladness grew to song.

What is a legend ? The Sierra Nevada range of mountains ends in Mt. Shasta. Find it on the map. Does the expression *dome of Shasta* give you the same picture you would get from the word *peak* or *summit* ? What two words in the first stanza mean *first age of the earth* ? *Luxuriant* means *very abundant in growth*. Describe in other words the picture painted by the words *green, luxuriant tree*. What is a plume ? Do the words *the leafy plumes of branches* make you see a picture ? What kind of trees do you see ? Can you think of another as pretty way of describing the same thing ? *Radiant* means *sending forth rays of light ; beaming with brightness*. What is the meaning of *to vie* ? How could the leaves “vie with sunset” ? Look in the dictionary for the meaning of the words :—*buoyantly ; plumage ; pageant*. The ending *ous* means *full of, or having*. *Melody* means *a succession of sweet, musical tones*. What, then, is the meaning of *melodious* ? What word might be used instead of *keener* ?

What word means *to mount higher*? Read the lines in which earth and autumn are spoken of as if they were persons. Observe the way in which these words are written. *His* in the third stanza and *He* in the fifth begin with capitals. Why? Find in this poem other examples of the same use of the capital letter.

SECTION II.

FOR WRITTEN REPRODUCTION.

After class reading, discussion, and repeated silent reading, re-write the legend.

For the first paragraph, copy the next sentence, to give a general idea of the story you are going to write.

The Shasta Indians tell a strange and beautiful legend of the creation of the birds.

The second paragraph should tell about whom the story is told; when and where he first appeared. (Person, Time, Place.)

The story next tells what the principal person saw and did; (1) what He saw and did in the spring; (2) in the summer; (3) in the autumn.

These three paragraphs will lead up to the concluding thought, the close kinship between birds and trees, because the tree was the parent of the birds.

SECTION III.

SELECTION TO BE MEMORIZED.

Learn by heart these two stanzas from Longfellow's poem, "The Birds of Killingworth."

"Do you ne'er think what wondrous beings these?

Do you ne'er think who made them, and who taught

The dialect they speak, where melodies

Alone are the interpreters of thought?

Whose household words are songs in many keys,

Sweeter than instrument of man e'er caught!

Whose habitations in the tree-tops even

Are half-way houses on the road to heaven!

"Think, every morning when the sun peeps through

The dim, leaf-latticed windows of the grove,

How jubilant the happy birds renew

Their old, melodious madrigals of love!

And when you think of this, remember too

'T is always morning somewhere, and above

The awakening continents, from shore to shore,

Somewhere the birds are singing evermore."

SECTION IV.

USE OF "FLY," "FLEW," AND "FLOWN"; "IS" AND
"ARE."

Write sentences using the following words to state something about a bird or birds.

fly	flies	are flying	have flown
flew	is flying	has flown	had flown

Remember that one bird flies, is flying, has flown; that two or more birds fly, have flown, are flying.

Is and *has* are used to make statements about one person or thing; *have* is used to make statements about more than one person or thing, and with the words *you* and *I*; *are*, to make statements about more than one person or thing, and with the word *you*.

SECTION V.

SPELLING LESSON.

A few years ago, a petition, written in the name of the birds themselves, was sent to the Massachusetts Legislature asking for laws to protect the song-birds of the state. It is said to have been written by Senator Hoar. The names, as signed, are given below.

Learn to spell each.

Brown Thrasher	Robert o' Lincoln	Vesper Sparrow
Hermit Thrush	Robin Redbreast	Song Sparrow
Scarlet Tanager	Summer Redbird	Blue Heron
Hummingbird	Yellowbird	Whip-poor-will
Water Wagtail	Woodpecker	Pigeon Woodpecker
Indigo Bird	Yellow Throat	Wilson's Thrush
Chickadee	Kingbird	Swallow
Cedarbird	Cowbird	Martin
Veery	Vireo	Oriole
Blackbird	Fifebird	Wren
Linnet	Pewee	Phœbe
Yokebird	Lark	Sandpiper
Chewink		

Put a cross after each word used to name a bird that makes its nest in your part of the country. Put two crosses after the word that names a bird you know by sight.

SECTION VI.

POSSESSIVES.

Each sentence about birds, as written in this lesson, contains a phrase beginning with of. Rewrite the sentences. Change each phrase to a possessive¹ without changing the meaning of the sentence.

Example: "How pleasant the life of a bird must be!" "How pleasant a bird's life must be!"

To write the possessive, add the apostrophe and *s* (*'s*) to both singular and plural names except when the plural ends in *s*; and the apostrophe only (*'*) when the plural ends in *s*.

The nests of woodpeckers are in hollow branches or tree trunks.

The hammock nest of the oriole swings high over the dusty road.

The breast of the robin is orange or dull red.

The call of the phœbe-bird is always sweet.

The song of the lark is the sunrise song.

The bill of a swallow is short, broad, and triangular.

The tails of swallows are forked.

The note of the robin is flute-like.

The throat of the blue jay seems shaking with glee.

Lives of birds seem free and happy.

The four toes of the woodpecker are in pairs, two behind and two in front.

Toes of woodpeckers support them as they climb.

The nests of blue jays are made of sticks, bark, and vines.

¹ A possessive is a word that shows by its form that what it names possesses something. See Book I., pp. 168-170.

SECTION VII.

STUDY OF QUOTATION MARKS.

Copy the following stanzas from the poem, "Little Bell." Each is a quotation.

Read each quotation within a quotation, and observe the use of the single quotation marks.

Give the reason for each mark that separates a quotation from words not quoted.

FROM "LITTLE BELL."

"Piped the blackbird on the beechwood spray,

'Pretty maid, slow wandering this way,

What's your name?' quoth he —

'What's your name? O stop, and straight unfold,

Pretty maid with showery curls of gold.'

'Little Bell,' said she.

"Little Bell sat down beneath the rocks —

Tossed aside her gleaming golden locks —

'Bonny bird,' quoth she,

'Sing me your best song before I go.'

'Here's the very finest song I know,

Little Bell,' said he.

.....
"Little Bell sat down amid the fern :

'Squirrel, squirrel, to your task return —

Bring me nuts,' quoth she.

Up, away the frisky squirrel hies —

Golden wood-lights glancing in his eyes —

And adown the tree,

Great ripe nuts, kissed brown by July sun,
In the little lap, dropped one by one ; —
Hark, how blackbird pipes to see the fun !
‘ Happy Bell ! ’ pipes he.”

T. B. WESTWOOD.

Single quotation marks are used to enclose a quotation within a quotation.

CHAPTER III.

SECTION I.

PUNCTUATION OF QUOTATIONS.¹

A direct quotation repeats the exact words of another.

An indirect quotation gives the meaning of what another has said without repeating the exact words.

Quotation marks are used before and after a direct quotation to show that the words belong to another, and not to the writer. An indirect quotation is not enclosed in quotation marks.

The first word of a quoted sentence begins with a capital letter.

When, in a written sentence, a quotation follows the words of the writer, it is usually separated from them by a comma.

When, in a written sentence, a quotation comes before words not quoted, it is separated from them by a comma, if the quotation closes with a statement; by a question mark, if it closes with a question; by an exclamation mark, if it closes with an exclamation.

Copy from the story, "The Crane Express," the sentences that contain direct quotations. They are not punctuated. Supply the quotation marks and commas where they are needed.

¹ These rules were learned in Book I. This lesson tests the ability to apply them.

THE CRANE EXPRESS.

PART I.

Once upon a time there were six little birds, — all fat, all fluffy, and all friendly; and they sat in a row on the bank of the Mediterranean Sea.

Said one of them to the others Fat and fluffy friends let us go over to Africa.

Said the others to him Fluffy friend and fat we would gladly go to Africa; but how can we get there? We cannot fly so far.

And the first said to them That is true but perhaps some one will come along who will carry us over.

So they all waited, sitting in a row on the sand.

Soon a sheep came by and the birds asked if it would carry them over to Africa.

But the sheep replied You must wait for the cranes.

PART II.

And who are the cranes asked the little birds.

They are big birds with long bills, longer necks, and legs that are longer yet said the wise sheep.

I wonder if they will help us said the birds.

Once every year they come from the north and fly to Africa. They always carry small birds like you the sheep replied.

In a few minutes they heard a rushing sound overhead. There was a flock of great birds with necks outstretched and wings spread wide, flying low over the beach.

Will you carry us over to Africa called the little birds all in a flutter as the first crane swept by.

I am full replied the crane. The fourth behind me has room for you; but you must get on quickly!

The second and the third crane passed, both covered

with little birds, huddled together, and holding on with beaks and claws. Then came the fourth. With a hop, skip, flutter, and scramble, the six fat, fluffy friends jumped on his back.

Are you all right Hold on tight said the crane.

And away he flew over the wide blue sea. And the whole train swept on toward the white shore of Africa.

(Adapted.)

(It is said that every year cranes carry hundreds of little birds over the Mediterranean Sea.)

SECTION II.

CHANGING INDIRECT TO DIRECT QUOTATIONS.

Re-write the following fable. Write the conversation in the form of direct quotations, correctly punctuated. Observe the use of capital letters for names of birds personified.

THE WOODPECKER AND THE DOVE.

A Woodpecker and a Dove had been visiting a Peacock. After they had left, the Woodpecker asked the Dove how she liked the host. Without waiting for her answer, he went on to say that he thought the Peacock was a very disagreeable creature. The Dove said she had not thought so; that to her the Peacock seemed very beautiful. This seemed to surprise the Woodpecker, who said the Peacock was vain; that he had shapeless feet and a rasping voice. And again he asked the Dove if she did not notice these things. But the Dove said she truly did not notice them, because she was so charmed with the beautiful head, gorgeous colors, and magnificent train.

Æsop.

SECTION III.

WRITTEN SPELLING LESSON.

Write from dictation.

Give the reason for each mark used in the punctuation of quotations.

"It is not the eye that sees, but the man behind the eye."

Emerson says, "We find in life exactly what we put into it."

John Burroughs says, "The eye always sees what it wants to see, and the ear hears what it wants to hear."

"Two men look out through the same bars ;
One sees the mud, and the other the stars."

SECTION IV.

FOR WRITING.

Two boys or two girls have together visited, for the first time, some city, farm, mountain, or place by the seashore. One has the spirit shown by the woodpecker in the fable ; the other, the spirit shown by the dove. Name the boys or the girls ; and write, in the form of direct quotations, what each said to the other about the place visited.

Be sure to punctuate the quotations correctly.

SECTION V.

POEM TO BE MEMORIZED.

When William Cullen Bryant was a young man he happened to see a bird, the only one in sight,

flying toward the northwest at sunset. What he saw, thought, and felt, he wrote in the following poem.

Listen to the teacher's reading of the entire poem. Try to see the pictures as you hear the lines.

Study the questions at the end of the section, and answer them in class.

Learn the poem by heart.

TO A WATERFOWL.

Whither, midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along that pathless coast —
The desert and illimitable air —
Lone wandering, but not lost.

LANGUAGE LESSONS

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end ;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows ; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou 'rt gone, the abyss of heaven
Hath swallowed up thy form ; yet, on my heart
Deeply hath sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

WILLIAM CULLEN BRYANT.

The entire poem is what Bryant imagines a person to say to a bird. What word or words tell you where this bird is ? what time of day it is ? how the clouds look ? that the bird is alone ? Read the question that is asked by the first word and the last six words in the first stanza. Ask this question in the fewest and simplest words. What do we usually say instead of "dost thou" ? What word in the first stanza means *to what place ? follow ?* Learn this stanza by heart.

What words tell you that it would be useless for the hunter to look at this bird with the desire to

get it? Why would it be useless, or in vain? Tell how you would paint the picture the last two lines of the second stanza give you. Repeat the first two stanzas from memory.

Instead of "Seek'st thou" a person not a poet might have written "Seekest thou," "Dost thou seek," "Do you seek," "Are you looking for," or "Do you look for." Why do you think the writer chose the words in the poem?

Were you ever by "the plashy brink of a weedy lake"? What does the word *plashy* make you think of? Which place do you think the bird would choose for a nest, — the plashy brink of a lake, the marge (margin or edge) of a river, or the shore of the ocean? What two lines picture the seashore? What is the meaning of *chafe*? Why does Bryant think of the ocean-side as chafed? How do you know that it is not pine woods that the bird seeks? (See the title of the poem.) Repeat the first three stanzas.

Read the fourth stanza. Does it help you to understand the meaning of the word *Power*, to observe that it begins with a capital letter? Do you understand why we may think of the air as "pathless coast"? "desert" air? "illimitable"?

What is meant by "the abyss of heaven"? "from zone to zone"? Of what words are *o'er* and *thou'rt* contractions?

To recite this poem you will need to pronounce the following words correctly. Mark the accented

syllable, and practice giving the correct pronunciation.

whĩth er	mĩdst	děpths
děs ert	lǒst	a byss
pũr sue	sǒl i ta ry	wrǒng
il lĩm it a ble	heĩght	cěr tain
seek'st	rǒck ing	páth less
wạn der ĩng	at mǒs phere	

See Appendix for spelling lessons, including study of diacritical marks.

CHAPTER IV.

SECTION I.

FOR READING AND PICTURE STUDY.

Read the poem, and study the picture of Thor.

THE CHALLENGE OF THOR.

I am the God Thor,¹
I am the War God,
I am the Thunderer!
Here in my Northland,
My fastness and fortress,
Reign I forever!

Here amid icebergs
Rule I the nations;
This is my hammer,
Miölner² the mighty;
Giants and sorcerers
Cannot withstand it!

These are the gauntlets
Wherewith I wield it,
And hurl it afar off;
This is my girdle;
Whenever I brace it,
Strength is redoubled!

The light thou beholdest
Stream through the heavens,

¹ Tōr.

² Mē öl' ner.

In flashes of crimson,
Is but my red beard
Blown by the night-wind,
Affrighting the nations !

Jove is my brother ;
Mine eyes are the lightning ;
The wheels of my chariot
Roll in the thunder,
The blows of my hammer
Ring in the earthquake !

Force rules the world still,
Has ruled it, shall rule it ;
Meekness is weakness,
Strength is triumphant,
Over the whole earth
Still is it Thor's-Day !¹

HENRY WADSWORTH LONGFELLOW.

SECTION II.

WRITTEN DESCRIPTION OF PICTURE.

Look closely at the picture, "Thor." Read and re-read Longfellow's lines, "The Challenge of Thor." Tell about the picture, copying and completing the next sentence for your first paragraph, to give a general view of the picture.

The mighty Norse god, Thor, is plunging through —, in a —, drawn by —.

The second paragraph should give the nearer

¹ From "The Saga of King Olaf," in *Tales of a Wayside Inn*.



THOR

Gehrts

view, telling how Thor looks, what he has, and what he is doing.

Your third paragraph may tell what he seems to be saying.

In the closing paragraph, tell in what way this picture seems to you to be like Guido Reni's¹ picture "Aurora," and in what ways unlike it. Tell which picture you would rather own, and why.

SECTION III.

FOR READING.

Read in the reading class.

NORSE MYTHS.

Long years ago, in the cold land of the North as well as in sunny Greece, men had many strange and beautiful fancies about everything they saw or heard. By father to son, for many generations, these myths were told around Norse firesides in the long winter evenings. At last, in Iceland, they were written down in books called the Eddas, and so they were saved for the world to read and think about and enjoy; for they had deep meaning and much beauty.

THE MAKING OF THE WORLD.

Once upon a time in the vast space where no earth hung and no heavens shone, there was nothing but the unseen spirit of the great All-father. In his own good time, he began to build the world. Then he called giants and gods into form and life: Ymer,² the father of the frost-giants; and Odin, the greatest of the twelve gods that were to keep the world in order.

¹ See Book I., page 115.

² Ee' mer.

With divine beauty and power these gods formed the earth, spreading out the great plains, cutting the deep valleys through the hills, and sending the water far up into the deep fjords. Over all, they stretched the bending heaven; and they caught great sparks that floated from the fire world and set them in the sky, until the splendor of the stars shone over the whole earth. Around the world lay the deep sea, and beyond it the dreary home of the frost-giants.

To the giantess, Night, and to her son, Day, the gods gave chariots and swift horses that they might ride through the sky once in twenty-four hours. Night drove fast behind the fleet steed, Hrimfaxe,¹ and, as she ended her course at dawn, the horse bedewed the waiting earth with drops from his bit. Day flew swiftly after his dusky mother, and the shining mane of his horse, Skinfaxe, filled the heavens with light. There was also a giant who had a son and a daughter of such exceeding beauty that he called the one Maane,² or Moon, and the other Sol, or Sun; so the gods sent one to guide the Sun, and the other the Moon, in their daily course around the world.

On the top of a lofty mountain was the beautiful plain of Ida, overlooking all lands and seas. On this plain the gods built their home, the shining city of Asgard.³ From Earth to Heaven they stretched Bifrost,⁴ the rainbow bridge, over which they passed and re-passed in their journeyings. And Asgard shone like a beautiful cloud overhanging the earth.

Abridged and adapted.⁵

¹ Rim' fax.

² Mä' ne.

³ As' gard.

⁴ Bi' frost.

⁵ From *Norse Stories*, by Hamilton Mabie. Copyright 1882 and 1900. Published by Dodd, Mead & Co.

SECTION IV.

SUBJECTS AND WORDS THAT ASSERT.

In every sentence there is one necessary word that makes the statement. This word is used to state, or assert, that something is or is not true of some person or thing which is the subject of the thought.

In each of the five sentences at the end of this section, the word that asserts is enclosed in brackets. The subject of each thought may be found by placing *who* or *what* before the enclosed word.

Example: Who or what shone over the whole earth? (Answer.) "The stars." Then the word *stars* names the subject of the thought.

Write the questions that will help to find the subject of each of the given sentences.

After each question write the answer, — the word used to name the subject of the thought.

The stars [shone] over the whole earth.

The deep sea [lay] around it.

The gods [gave] chariots to the giantess, Night, and to her son, Day.

Night [drove] fast behind her fleet steed.

Day [flew] after his dusky mother.

SECTION V.

PRESENT AND PAST FORMS OF WORDS THAT ASSERT.

The words that make the statements, — *shone*, *lay*, *gave*, *drove*, and *flew*, — show that what is asserted happened in past time.

The words *shine* and *shines*, *lie* and *lies*, *give* and *gives*, *drive* and *drives*, *fly* and *flies* are used to assert that the same actions take place in present time. The second word of each pair is used only to make a statement about one person or thing (not the person speaking).

Re-write the five sentences at the end of Section IV., changing the words in the brackets to state that the same action is taking place in present time.

Answer these two questions about each statement you have written: Is the subject of the sentence singular or plural? (Does it name one person or thing, or more than one?) Then, is the word that states, or asserts, singular or plural? (Does it refer to one, or to more than one?)

Read your sentences in class.

Point out the ending of each word that asserts, when it refers to one object.

The letter *s* ends the plural of words that name, but it ends the singular form of a word that asserts something as happening in present time (except with *you* or *I*).

Example: Stars shine. The star shines.

SECTION VI.

SENTENCE MAKING.

Make oral and written sentences, using correctly both present forms of the words given below.

The ending of the words in the upper line shows

you that they should be used to make statements about singular subjects (except with *I* and *you*). Those in the lower line should be used to make statements about plural subjects, and with *I* and *you*.

shines	lies	gives	drives	flies
shine	lie	give	drive	fly

SECTION VII.

DICTATION.

Write the following paragraph from dictation, and give the reason for the use of each comma.

THE NORSE GODS OF THE OLD NORSE MYTHS.

I am Woden,¹ or Odin, king of gods and men. Tui,² the god of war, and Thor,³ the Thunderer, are my two strong sons. Frigga, the beautiful, is my wife. Frey,⁴ the god of sowing and reaping, is the brother of Freyja,⁵ the goddess of love.

SECTION VIII.

CORRECT USE OF "AM," "IS," AND "ARE."

Write the following sentences. Supply the omitted commas and quotation marks, and fill the blanks with am, is, and are.

Give the reason for each punctuation mark supplied, and for each choice of a word to fill a blank.

I — king of gods and men. Tui, the god of war, and Thor, the Thunderer, — my sons. Wednesday, or Woden's day, is named for me said Woden, or Odin.

¹ Wō' den.² Tōō' ēā.³ Tōr.⁴ Frā.⁵ Frā' ya.

Tuesday is Tui's day.

I — the Thunderer ! Here in my northland reign I forever !

Thursday, or Thor's day, — named for me said the god of strength.

Frey — the god of sowing and of reaping, and Freyja — the goddess of love. Friday, Freyja's day, — the day of love.

The days of the week — named for us ; so our names — spoken daily by men said Tui, Woden, Thor, and Freyja.

Complete the following sentences and read them aloud.

I am —.

We are —.

You are —.

You are —.

He is —.

They are —.

Am, is, and are assert something as being or happening in present time. Which of these three words is used with the subject, *I* ? with *you* ? in speaking of one person or thing (not the person speaking) ? in speaking of more than one person or thing ?

SECTION IX.

FOR WRITING FROM MEMORY.

"Thirty days hath September,
April, June, and November.
All the rest have thirty-one
Excepting February alone
Which has just twenty-eight, in fine,
Until Leap Year gives it twenty-nine."

CHAPTER V.

SECTION I.

Read and discuss in the reading class.

HOW THOR GOT HIS HAMMER.

PART I: THEFT OF THE GOLDEN HAIR.

One day, Sif,¹ Thor's beautiful wife, fell asleep with her long hair falling about her shoulders like a shower of gold. Loke,² the mischievous god, stole into the palace, cut off the golden locks, and carried them away.

When Thor found out what had been done, his wrath was terrible. Lightning flamed out of his deep-set eyes; the palace trembled under his heavy strides; and it seemed as if his fury would break forth like some awful tempest, uprooting and destroying everything in its path.

"I know who did it," he shouted. "It was that rascally Loke."

He strode off like a thunder-cloud, found Loke, and would have killed the thief on the spot if Loke had not promised to restore the golden hair.

Now the dwarfs were servants of the gods. They worked in underground caverns, forging the weapons that were to slay the frost-giants and help keep the world in order. To them Loke went at once.

"Make me a crown of golden hair that will grow like any other hair," said he. "I will pay you well for your work."

¹ Zif.

² Lō' ke.

In a little time they had done all that Loke asked, and more too. In addition to the shining hair, they gave him a wonderful spear and a famous ship.

"Nobody like the sons of Ivald¹ to work in metal!" said he. "The other dwarfs are all stupid little knaves compared to them."

The dwarf Brok overheard the boasting and was very angry.

"Have you not heard of my brother Sindre?"² said he. "He is the best workman in the world."

"Your brother Sindre!" and Loke laughed loud and long. "If he can make three such precious things as the spear, the ship, and the golden hair, he shall have my head for his trouble."

"Good!" said Brok. "I accept the wager."

And Sindre was soon hard at work in the underground smithy.

PART II: THE CONTEST.

Odin, Thor, and Frey took their seats on their shining thrones to judge whether Loke or Brok had brought the most wonderful things.

Loke gave to Odin the spear Gunger.³ "It never misses its mark," said he, "and never fails to slay."

To Thor he gave the golden hair. "Place it on Sif's head," said the proud Loke, "and it will grow like any other hair, and she will be as beautiful as before."

Then he turned to Frey. "To you," said he, "I present the marvelous ship which will always find a breeze to drive it wherever its master would go."

Then Brok came forward, and stood before the wondering gods with his treasures.

"This ring," said he, handing it to Odin, "will cast

¹ *Ívald*.

² *Sin' dry*.

³ *Gun' ger*.

up, every ninth night, eight other rings as pure and heavy as itself."

"This boar," giving it to Frey, "will run more swiftly in the air, and on the sea, by night or by day, than the swiftest horse; and no night shall be so dark, no world so gloomy, that the shining of these bristles shall not make it as light as noonday."

"And this hammer," placing Miölner¹ in Thor's strong hands, "shall never fail, no matter how big or how hard that which it smites may be; no matter how far it is thrown, it will always return to your hands; you may make it so small that it can be hidden in your bosom, and its only fault is the shortness of its handle."

Thor swung the hammer round his head, and lightning flashed and flamed through Asgard; deep peals of thunder rolled through the sky; and quickly mighty masses of clouds piled up about him. The gods gathered around, saying that the hammer would be their greatest protection against their enemies, the frost-giants, who were always trying to force their way into Asgard; and they declared that Brok had won the wager.

"Then I am to have Loke's head!" said Brok, "and I will take it now."

"Very well; you may cut off my head!" said the cunning Loke; "but you have no right to touch my neck."

Of course the head could not be cut off without touching the neck, so Brok had to give it up, and Loke both lost and won the wager.

Abridged and adapted.²

[As Loke was the god of fire, or heat, this is the old Norse way of telling how heat scorches grass (Sif's hair)

¹ Mæ̃ ol' ner.

² From *Norse Stories*, by Hamilton Mabie. Copyright 1882 and 1900. Published by Dodd, Mead & Co.

and makes it die; and how, in the spring, heat sets the forces of nature to work, covering the earth with new grass.]

SECTION II.

BROKEN QUOTATIONS.

LESSON 1.

Observe that each entire quotation in Part I. is broken into two parts by words not quoted. Each is called a broken, or divided quotation.

Observe that the second part of each broken quotation begins with a capital letter, because the words not quoted are between two complete and separate sentences of the entire quotation.

Read aloud the sentences containing quotations, and give the reason for each punctuation mark used.

LESSON 2.

Observe that in each broken quotation in Part II. one quoted sentence is separated into two parts.

What mark is used to cut out, or separate, the words of the writer from each part of the quoted sentence? Does the second part of the quotation begin with a capital letter? Why not?

Read each broken quotation as if it were an unbroken sentence.

Copy, with all the marks, five broken quotations in Part II., on pages 41 and 42. Tell how the quotation marks are used. Observe the use of commas.

Each part of a broken quotation is enclosed in quotation marks ; and each part is cut out, or separated, from the words of the author by a comma, unless the quotation is broken between two independent statements. In this case a semicolon usually follows the words of the author.

The first word of the second part does not begin with a capital letter, unless it would do so if it were not in a quotation.

SECTION III.

RE-WRITING SENTENCES.

Write, in as many ways as possible, the meaning of the two sentences given below.

Use, at least twice, the possessive form of *wife* and once the possessive form of *dwarfs*.

The golden hair of Thor's wife was stolen by Loke, the mischievous god.

The work of the dwarfs seemed wonderful to Loke.

Read the sentences aloud.

Which sound better, — the sentences with the phrases or with the possessive forms ?

SECTION IV.

FOR WRITING.

If you had a wonderful hammer like the one made for Thor, one you always carried hidden in your pocket, what are some of the things you would do with it ?

Imagine that you have such a hammer, and that

you have often used it. Write about one or more experiences with it.

Or, tell what you would do if you had such a magic ship as the one given to Thor.

SECTION V.

WRITTEN CONVERSATION.

One Saturday morning you were at breakfast with the rest of the family, when a party of boys and girls called for you to go nutting (or berrying, or skating, or boating) with them. Your father or mother had just told you what you were expected to do at home that day.

Write the conversation of your friends, your father, your mother, and yourself. Remember that a conversation is made up of direct quotations. Write at least two broken quotations.

Or, imagine that you are out nutting (or berrying, or skating, or boating) with a party of boys and girls of your class in school. While you are resting, you talk with one another. You have all been reading some of the Norse myths. Do you like them? Which do you like best? Why? Which Norse hero? Why? Do you like the Greek or Norse stories the better? Why? Perhaps you can tell the others about some they have not read.

Write your conversation about the characters or incidents in some of these old stories.

CHAPTER VI.

SECTION I.

STUDY OF POEM.

You have read of Celia Thaxter's home on the island of Appledore, one of the Isles of Shoals, where her father was for many years the keeper of the lighthouse.¹

In the following poem, she pictures herself and "one little sandpiper" flitting up and down the narrow beach just before a storm. She tells us some of her thoughts as she watches the bird and the signs of the coming tempest.

Read the poem, and discuss the questions that follow it.

Learn the poem by heart.

THE SANDPIPER.

Across the narrow beach we flit,
One little sandpiper and I,
And fast I gather, bit by bit,
The scattered driftwood bleached and dry.
The wild waves reach their hands for it,
The wild wind raves, the tide runs high,

¹ Read again Chapter XXIII. in Book I. Look at the picture of the ocean on page 169, Book I.

As up and down the beach we flit, —
One little sandpiper and I.

Above our heads the sullen clouds
Scud black and swift across the sky;
Like silent ghosts in misty shrouds
Stand out the white lighthouses high.
Almost as far as eye can reach
I see the close-reefed vessels fly,
As fast we flit across the beach, —
One little sandpiper and I.

I watch him as he skims along,
Uttering his sweet and mournful cry.
He starts not at my fitful song,
Or flash of fluttering drapery.
He has no thought of any wrong;
He scans me with a fearless eye.
Stanch friends are we, well tried and strong,
The little sandpiper and I.

Comrade, where wilt thou be to-night
When the loosed storm breaks furiously?
My driftwood fire will burn so bright!
To what warm shelter canst thou fly?
I do not fear for thee, though wroth
The tempest rushes through the sky:
For are we not God's children both,
Thou, little sandpiper, and I?

CELIA THAXTER.

Did you ever see a sandpiper?¹ The body of
a "Least Sandpiper" is not larger than that of a

¹ Try to find a picture of this bird.

sparrow. It has long, slender legs and a long, slender bill. This little bird runs along the water's edge to pick up its food from the sand, but it cannot swim. Its cry is a sweet, sad, piping noise, as if it were trying to tell how little and helpless it is.

What signs of the coming storm are pictured in the poem?

What is the girl doing? the sandpiper?

What is driftwood? How is it bleached? Give the meaning of the fifth line of the first stanza. Tell how you think *sullen clouds* look. What does Celia Thaxter say the lighthouses look like? How does a person reef a sail? Why are they all close-reefed when black clouds are scudding across the sky? Do you see the vessels flying before the wild wind?

How does "He scans me" differ in meaning from "He looks at me"? In the third stanza, what three words are used to tell the kind of friends the girl and the bird are? What word means the same as *stanch*?

Repeat the lines from Bryant's "Ode to a Water-fowl" that the last lines of this poem make you think of.

SECTION II.

CORRECTION OF NOTE-BOOKS.

*Discuss and correct in class the sentences taken by the teacher from the note-books.*¹

¹ As many days as necessary should be given to class correction of

A diary records only what a person sees; a journal tells what he sees and also shows how he feels about it. Tell whether your record is a diary or a journal.

For many years each of Queen Victoria's children had to keep a daily journal, and these records were read by the Queen-mother every night. The present owners of the little books would not sell them for any price.

SECTION III.

CORRECT USE OF "WRITE," "RIGHT" AND "ROTE"

Give many oral sentences, and write sentences on the board, using the words below correctly. Observe that *has*, *have*, and *had* are used with only one of them.

write	wrote	have written
writes	has written	had written

Each pupil may ask some other a question, the answer to which must contain the word *write*.

Give the meaning of the word *right*. Write sentences on the board containing *write*, *right*, and *wrote*.

To learn anything *by rote* is to learn to repeat the words without thinking of their meaning. Tell the difference between learning a poem *by rote* and learning it *by heart*.

sentences taken by the teacher from the note-books. Selections from the best records may be read aloud.

CHAPTER VII.¹

SECTION I.

NOTES OF INVITATION.

WRITE invitations to your parents and friends, to attend school exercises to be given by the pupils of your room. Write two invitations, one formal and the other informal. Copy the forms given, writing the names and dates you wish, instead of those in the book. Fill the blanks with the words that indicate the kind of exercises to be given.

With each invitation, enclose a carefully copied programme.

SPECIAL FORMS.

MY DEAR MR. AND MRS. BROWN :

Informal Note
of
Invitation.

We cordially invite you to attend the — Exercises, to be given by the pupils of our class at Adams School Hall, 1600 Bloomington Ave., on Wednesday afternoon, November twenty-third, at two o'clock.

Yours sincerely,

JOHN B. AMES.

A ROOM, ADAMS SCHOOL,
Nov. 21, 1903.

¹ Each section of this chapter may be divided into the number of lessons needed by the class.

**Formal Note
of
Invitation.**

The pupils of A Room, Adams School, most cordially invite Mr. and Mrs. Charles M. Brown to attend the — Exercises, to be held in Adams School Hall, 1600 Bloomington Ave., Wednesday afternoon, November twenty-third, at two o'clock.

ADAMS SCHOOL.

November twentieth.

In both formal and informal notes of invitation, there are three necessary items: the kind of entertainment; the place; and the hour. These items are separated by commas.

A comma is used to separate the name of the day from the day of the month.

In the body of a letter or note, the day of the month should always be written in words, not in figures.

A formal note of invitation is not signed by any person, and is not written as if the words were directly addressed to the person or persons invited; but the names of the persons inviting and invited are all written in full. Such invitations never contain the words *I, my, me, we, our, us, your, or you.*

In an informal note of invitation, neither the name of the person inviting nor the name of the person invited is written in the body of the note. The greeting names the receiver, and the signature names the sender.

SECTION II.

ADDRESSES AND NOTES OF INVITATION.

Address¹ an envelope of suitable size and shape for your paper.

As these invitations are to be delivered at the home and not mailed, only the name and the address² of the person invited need be written on the envelope, and these two items should be separated by a comma. Write the name as near the centre of the envelope as possible. Under the name, and a little to the right, place the number and street, or avenue, of the place of residence.

Example : Mr. and Mrs. Charles Brown,
623 Linden Avenue.

If you live in the country, make up a name for the home, and use it instead of the house number. Make the name fit the home ; as, The Pines, Shadyside, Flatiron Corner, Creekside, Windy Heights, Boulder Hill, Hilltop Farm.

Lay the sheet with the first page up. Fold from bottom to top. Take the envelope in the left hand and the folded sheet in the right hand. Place the sheet in the envelope with the folded edge at the top.

The writer should always make the opening and reading of a letter or note most convenient and easy for the one to whom it is written. Observe

¹ Ad dress'.

² Ad dress'.

the following directions for folding and enclosing the note in the addressed envelope.

Write a formal invitation from Mr. and Mrs. James E. Page to attend an evening party at their home, at 25 Park Street.

Write an informal invitation from Mrs. Page to dine with the family.

SPECIAL FORMS.

Formal Note
of
Invitation.

Mr. and Mrs. John B. Gordon
request the pleasure of the company
of
Mr. and Mrs. William G. Stone
on Friday evening, November twenty-third,
at eight o'clock.
450 LAUREL AVENUE.

450 LAUREL AVENUE,
November 20, 1902.

MY DEAR MR. STONE :

Informal Note
of
Invitation.

May we have the pleasure of
your company at dinner Friday evening,
November twenty-third, at six o'clock?

Cordially yours,
GRACE GORDON.

SECTION III.

NOTES OF ACCEPTANCE AND REGRET.

Every person that receives a written invitation should answer it in writing, either accepting or

declining, that the persons entertaining may know whom to expect. The reply will be formal or informal, according to the invitation.

Imagine that your father and mother have received from the teacher a formal invitation to an evening party. Write the formal note of acceptance that your mother would write in accepting the invitation.

You may follow the model given below, in which Miss Brown accepts the invitation from Mr. and Mrs. James E. Page.

Study the model given below for a formal note of regret.

Write the note that your mother would have sent your teacher, if she had declined instead of accepting the invitation to the evening party.

SPECIAL FORMS.

Formal Note
of
Acceptance.

Miss Brown accepts with pleasure the invitation of Mr. and Mrs. James E. Page for Tuesday evening, November the tenth, at eight o'clock.

235 SPRUCE AVENUE.

November first.

Formal Note
of
Regret.

Mr. George Wright regrets that he is unable to accept the invitation of Mr. and Mrs. James E. Page for Tuesday evening, November the tenth, at eight o'clock.

61 DALE STREET.

November first.

NOTES OF ACCEPTANCE AND REGRET 55

Imagine that you and a friend have each received from your teacher an informal invitation to spend an evening with her or him. Write an informal note of acceptance from your friend, and an informal note of regret from yourself.

Follow the models given below.

SPECIAL FORMS.

235 SPRUCE AVENUE,
November first.

MY DEAR MRS. PAGE:

Informal Note
of
Acceptance.

I shall be glad to dine with
you Tuesday evening at six o'clock. I
thank you for the invitation.

Cordially yours,

MARY E. BROWN.

MY DEAR MRS. PAGE:

Informal Note
of
Regret.

I thank you for your kind invitation to dine with you Tuesday evening, but a business engagement prevents my acceptance. I am very sorry.

Most sincerely yours,

GEORGE F. WRIGHT.

61 DALE STREET,
November first.

A formal note of acceptance or regret, like a formal invitation, is not signed, and is not written as if the words were directly addressed to any person or persons; but the name of the person inviting and of the person accepting or declining

are written in full. Such a note never contains the words *I, my, me, we, our, us, your, or you.*

In an informal note of acceptance or regret, the signature names the sender and the greeting names the receiver.

CHAPTER VIII.

SECTION I.

LETTER WRITING AND ADDRESSES.

LESSON 1.

WRITE a letter to an absent friend giving an account of the pleasantest party or entertainment you have ever attended ; or, if you prefer, tell of the strangest or most disagreeable.

At the beginning, tell of the place and the time.

LESSON 2.

Address an envelope for mailing your letter.

The address, or superscription, on the envelope should contain the name of the person addressed with the title (*Mr., Mrs., Miss, Master, Dr., Pres., Supt., etc.*), the town in which he lives, and the state. If he lives in a city, the street or avenue and the house number should be written just above the name of the place. If the town is very small, the name of the county should be added just below the name of the town. Each line of the address should be placed a little to the right of the line above it. The items should be separated by commas. Study the following models.

*Miss Mary B. Snow,
1945 Hennepin Ave.,
Minneapolis,
Minn.*

*Mr. George L. Bancroft,
Creskide,
Firesteel Co.,
Cal.*

The first sentence written in full would be as follows: This letter is written to Miss Mary B. Snow, who lives at 1945 Hennepin Ave., in the city of Minneapolis, in the state of Minnesota.

The second: This letter is written to Mr. George L. Bancroft, who lives at Creskide, in Firesteel County, in the state of California.

Fold and enclose the letter according to directions given in Chapter VII., unless the sheet is so large that it must be folded twice. In this case, lay the sheet on the table with the first page up. Fold from the bottom to an imaginary line distant from the top about one third the length of the sheet. Then fold from the top down to the folded edge. Place it in the envelope with the folded edge at the top.

SECTION II.

SPELLING LESSONS.

ABBREVIATIONS OF NAMES OF STATES AND TERRITORIES.

Add to each day's spelling lesson the names of four states with their abbreviations until you have learned them all. A spelling contest on the entire

lesson will be very interesting. The abbreviations are given here. Find the full names in your geographies.

Me.	W. Va.	Minn.
N. H.	Ky.	Mo.
Vt.	Tenn.	N. Dak.
Mass.	Fla.	S. Dak.
R. I.	Ala.	Neb.
Conn.	Miss.	Kan.
N. Y.	La.	Mont.
N. J.	Tex.	Wyo.
Penn.	Ark.	Col.
Del.	Ind. Ter.	N. M.
Md.	Ind.	Ariz.
D. C.	Ill.	Nev.
Va.	Mich.	Wash.
N. Car.	Wis.	Ore.
S. Car.	Ia.	Cal.
Ga.		

The words *Ohio*, *Utah*, and *Idaho* are usually written in full.

An abbreviation always closes with a period. It begins with a capital letter if the word written in full should begin with a capital letter.

SECTION III.

Prepare pieces of paper the size of an ordinary envelope. Address imaginary letters as if they were to be mailed : —

- (1) to the President of the United States ;
- (2) to the Governor of your state ;

- (3) to the Superintendent of your school ;
- (4) to the teacher of your school or room ;
- (5) to your father or mother or nearest relative ;
- (6) to the physician you know best ;
- (7) to the clergyman you know best.

SECTION IV.

CORRECT USE OF "KNOW" AND "NO," "KNEW" AND
"NEW."

Write on the board sentences containing the words *know*, *knows*, *knew* ; and *has*, *had*, or *have known*.

Which of these words assert that the knowing is in present time? in past? Which are never used with the words *has*, *have*, or *had*? Which word is never used to refer to more than one person or thing?

Write on the board sentences containing the word *no* used in answering a question. Remember that a comma is used to separate *yes* or *no* from the rest of the sentence.

Give oral sentences containing the word *no* meaning *not any*.

Write on the board sentences containing the word *new*, meaning *not old*.

SECTION V.

WRITTEN SPELLING LESSON.

Pres.	President	Gov.	Governor
Supt.	Superintendent	Dr.	Doctor

SPELLING LESSONS

61

Rev.	Reverend	P. M.	Postmaster
Mme.	Madame	Gen.	General
Lieut.	Lieutenant	Maj.	Major
Col.	Colonel	Capt.	Captain

CHAPTER IX.

SECTION I.

FOR READING.

THE DEATH OF BALDER, THE LIGHT OF THE SUN.

Balder was the most godlike of all of the gods, because he was the purest and the best. He had always lived in such a glow of brightness that no darkness had ever touched him.

One day it happened that as Frigg, the mother of Balder, was spinning in her house, an old woman entered.

"Do you know," asked the new-comer, "what they are doing in Asgard? They are throwing all manner of dangerous weapons at Balder. He stands there like the sun for brightness; and against his glory, spears and battle-axes fall powerless to the ground. Nothing can harm him."

"No! nothing can bring him any hurt," answered Frigg, joyfully, "for I have made everything in heaven and earth swear to protect him."

"Truly," said the old woman, "has everything sworn to protect Balder?"

"Yes," said Frigg, "everything has sworn except one little shrub which is called Mistletoe. I did not take an oath from that because I thought it too young and weak."

When the old woman heard this, she walked off much faster than she had come in; and no sooner had she passed

beyond Frigg's sight than this same feeble old woman grew suddenly erect, shook off her woman's garments, and there stood Loke himself. In a moment he had plucked a twig of the unsworn mistletoe, and was back in the circle of the gods. Hoder was standing silent and alone outside the noisy throng, for he was blind. Loke touched him.

"Why do you not throw something at Balder?"

"Because I cannot see where Balder stands, and have nothing to throw if I could," replied Hoder.

"If that is all," said Loke, "come with me. I will give you something to throw, and direct your aim."

Hoder, thinking no evil, went with Loke and did as he was told.

The little sprig of mistletoe shot through the air, pierced the heart of Balder, and in a moment the beautiful god lay dead upon the field.

A shadow rose out of the deep beyond the world and spread itself over heaven and earth, for the light of the universe had gone out. The summer was ended, and winter waited at the door.

Abridged and adapted.¹

SECTION II.

CORRECT USE OF NEGATIVES.

LESSON 1.

The sentence, "No darkness had touched Balder," denies what the following sentence declares to be true, or affirms: "Darkness had touched Balder."

¹ From Hamilton Mabie's *Norse Stories*, copyright 1882 and 1900, published by Dodd, Mead & Co.

The words *not*, *no*, *none* (*not one*), *nothing* (*no thing*), *nobody*, *never* (*not ever*), and *neither* (*not either*), are all used to deny that something is true, or to declare that it is not true. Each of these has a *not* or a *no* as part of its meaning. They are called negatives, because the word *negative* comes from a word that means *to deny*.

Read aloud the sentences in Section I. that contain negatives.

Change each sentence so that it declares the opposite to be true, or affirms.

Observe that there is but one negative in a statement that denies. Two negatives would affirm.

Example: Hoder said, "I have nothing to throw." If he had said, "I have n't nothing to throw," the meaning would have been, "I have something to throw." If he had wished to say this, he would have used the word *something*, instead of the two negatives *not* and *nothing*.

Never use two negatives in one statement.

LESSON 2.

Read the following sentences aloud many times, filling the blanks differently each time :—

I have no —.

You have no —.

He has no —.

We have no —.

You have no —.

They have no —.

I was not —.	We were not —.
You were not —.	You were not —.
He was not —.	They were not —.

I have never eaten —.	We have never been —.
You have never sung —.	You have never said —.
He has never seen —.	They have never given —.

We like candy, but I have none, you have —, and he has —.

I have nothing to —.	You have nothing to —.
He has nothing to —.	They have nothing to —.

The word *got* should never be used in such sentences. *Got* means *obtained by effort*.

LESSON 8.

Neither (*not either*) and *nor* (*not or*) are two negatives that are used together, but not to make one statement. Each makes a separate denial.

Example: “Neither fruits nor flowers are growing in November” means “Fruits are not growing in November, and flowers are not growing in November.”

Read aloud each of the four incomplete sentences, filling the blanks.

Re-read each sentence so as to make two separate denials.

Change each to a sentence that affirms.

Neither you nor I have —.
Neither Frigg nor Hoder knew —.
Neither our brothers nor our sisters have known —.
Neither my father nor my mother has —.

LESSON 4.

Write sentences giving the meaning of the lines quoted below. In the sentences, use the negatives no, not, never, nothing, and neither—nor.

“No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds, —
November !”

SECTION III.

WRITTEN REPRODUCTION.

Write in your own words, without any direct quotations, the story of “The Passing of Balder, or Summer Sun-light.”

Write the shortest story that will give the important incidents.

Observe Mr. Mabie’s use of the words *asked*, *replied*, *answered*, and *said*, to avoid too frequent use of *said*.

Remember that a good story-teller notes the time, and makes us see the place, the principal persons, and what they are doing.

After describing the time, place, and persons, tell in a very short story how Loke was the cause of Balder’s death : how he found out the secret ; plucked the mistletoe ; gave it to the blind god ; how Hoder innocently sent Balder from Asgard.

In your concluding paragraph of one or two sentences, tell the result.

SECTION IV.

FOR READING.

Read the following extract from a letter written by Longfellow from the northern part of Norway:—

There is no long and lingering spring, unfolding leaf and blossom one by one;—no long and lingering autumn, gorgeous with many colored leaves and the glow of Indian summer. But winter and summer are wonderful, and pass directly into each other. The quail has hardly ceased piping in the corn, when winter from the folds of clouds sows broadcast over the land snow, icicles, and rattling hail. The days wane apace. Ere long the sun hardly rises above the horizon, or does not rise at all. The moon and the stars shine through the day; only, at noon, they are pale and wan, and in the southern sky a red, fiery glow, as of sunset, burns along the horizon, and then goes out. And pleasantly under the silver moon, and under the silent, solemn stars, ring the steel-shoes of the skaters on the frozen sea, and voices, and the sound of bells.

And now the Northern Lights begin to burn, faintly at first, like sunbeams playing in the waters of the blue sea. Then a soft crimson glow tinges the heavens. There is a blush on the cheek of the night. The colors come and go; and they change from crimson to gold, from gold to crimson. The snow is stained with rosy light. Twofold from the zenith, east and west, flames a fiery sword; and a broad band passes athwart the heavens, like a summer sunset. Soft purple clouds come sailing over the sky, and through their vapory folds the winking stars shine white as silver. With such pomp as this is Merry Christmas ushered in, though only a single star heralded the first Christmas.

HENRY WADSWORTH LONGFELLOW.

Read the following extract from "The Land of the Midnight Sun":—

From the first days of May to the end of July, in the northern part of this land, the sun shines day and night upon its mountains, fjords, rivers, lakes, forests, valleys, towns, villages, hamlets, fields, and farms; and this Sweden and Norway may be called 'The Land of the Midnight Sun.' During this period of continuous daylight the stars are never seen; and the moon appears pale, and sheds no light upon the earth. Summer is short, giving just enough time for the wild-flowers to grow, to bloom, and to fade away, and barely time for the husbandman to collect his harvest, which, however, is sometimes nipped by a summer frost. A few weeks after the midnight sun has passed, the hours of sunshine shorten rapidly, and by the middle of August the air becomes chilly and the nights colder, although during the day the sun is warm. Then the grass turns yellow, the leaves change their color, and wither and fall; the swallows and other migrating birds fly toward the south; twilight comes once more; the stars, one by one, make their appearance, shining brightly in the pale blue sky; the moon shows itself again as the queen of the night, and lights and cheers the long and dark days of the Scandinavian winter. The time comes at last when the sun disappears from sight; the heavens appear in a blaze of light and glory, and the stars and the moon pale before the aurora borealis.

PAUL DU CHAILLU.

SECTION V.

FOR WRITING.

Read in your geographies and geographical readers other descriptions of winter in the far North.

Imagine that you have yourself visited this country and seen these sights.

Write about "What I saw in Winter in the Land of the Midnight Sun."

CHAPTER X.

SECTION I.

STUDY OF POEM AND PICTURE.

Read silently and thoughtfully all that you find in this section.

Read and discuss the legend in class, and study the picture.

The picture, St. Christopher, was painted by Titian, a great Italian artist who lived three hundred years ago. It was painted on the wall of the Doge's¹ palace in Venice, and was so placed as to be the first thing seen by the Doge when he left his bedchamber in the morning. Near the painting these words were written: "Whoever shall behold the image of St. Christopher, on that day shall not faint or fail." The picture still tells the old story which Helen Hunt Jackson has told in the following lines: —

THE LEGEND OF SAINT CHRISTOPHER.

For many a year Saint Christopher
Served God in many a land ;
And master painters drew his face,
With loving heart and hand,

¹ The Doge of Venice was the chief ruler. [Doge, pronounced Dōj.]



Titian

ST. CHRISTOPHER

CHAPTER XI.

SECTION I.

FOR READING AND DISCUSSION.

Read the entire section silently and answer the questions in class discussion. Be sure that your answers are complete sentences.

KNIGHTHOOD.

Many hundred years ago kings gathered about themselves men pledged to be their followers, and to faithfully serve the best interests of the kingdom. Upon the men most skilled in arms and most courteous in manner, the bravest and strongest, the purest and noblest in the kingdom, was conferred the order of knighthood.

A promising youth would be called to be a page, or attendant, in the castle of a great nobleman or king. If he showed himself courteous, thoughtful of others, gentle, kind, and at the same time very strong and brave, the king would honor him by putting him in training for knighthood.

The youth had to eat coarse food and to sleep on a hard bed, because a knight must become accustomed to hardship, and learn not to think of his own comfort or discomfort. He was required to practice standing very erect and running very swiftly, as he must have a straight, strong, supple body, in order to do the brave deeds of a

knight. Then, too, he had to learn to manage a horse; to handle a spear, a lance, a sword, and a shield.

It was a part of the duty of a knight to protect travelers, shield helpless ladies, and at all times to compel justice. After several years of training, if the youth proved worthy, he was made a knight.

Would a knight see a large, strong person torment or abuse a small or weak one? Would a knight sit idle and see his mother, sister, or any other girl or woman bearing a heavy burden without offering to help? Would he see any suffering without trying to relieve it? Would he stand idle and see an old or weak person trying to do what he might do? Was Lincoln a knight in giving himself to the service of his country? Did he also do a knightly deed when he rescued the turtle that other boys were tormenting? when he put the young birds back into the nest from which they had fallen? Think of the pure life Whittier lived, and how he fought with his pen for the freedom of the slaves. Was he a knight? Name other men who may be called knights.

Tell of some knightly deed you have seen a person do.

A body of mounted knights was called the chivalry of the kingdom. A chivalrous man, then, is a man that is like a knight in character.

SECTION II.

STUDY OF DESCRIPTIVE WORDS.

LESSON 1.

Copy the words in the following lists, and write after each a word of opposite meaning.

In class, write on the board the words of opposite meaning; compare and discuss them.

fearless	daring	pure	noble
unselfish	heroic	courageous	brave
chivalrous	manly	stout-hearted	valiant
strong	courteous	gentle	high-spirited
gallant	truthful	just	adventurous
kind	true	honorable	

Practice pronouncing the following words correctly: —

fear' lěss (Be careful to give the correct sound of *e* in *less*.)

cour a' ġeous (Be careful to give the correct sound of *u* in *eous*.)

văl' iant (The *i* has the sound of *y*.)

coŭr' te ous (Pronounce the three syllables distinctly.)

truth' ful (Pronounce the *u* in the first syllable like long *oo*; in the second like short *oo*.)

ad ven' tu rous (Pronounce *tu* as if it were *tyou*.)

chiv' al rous (*ch*.)

LESSON 2.

Words that seem to have the same meaning usually differ somewhat in their use.

Examples : A courageous man meets danger without fear ; a brave man shows his courage by what he does in time of danger ; a gallant man shows bravery at unusual times in a spirit of adventure. A courageous man is ready for battle ; a brave man shows courage in battle ; a gallant man dashes into the midst of the fight to perform some unusual feat.

Write the following sentences, filling the blanks :

I think — is (or was) a courageous man. If he were a coward he would not have —.

— showed great bravery when he —.

— performed a gallant act when he —.

LESSON 3.

All descriptive words denoting quality, as *brave*, *strong*, *pure*, and *noble* may be changed in form, to show that some person or thing has more or less of that quality than others ; in other words, may be changed to show different degrees of quality.

Example : The word *stronger* shows that one of two persons has more strength, — that is, a higher degree of strength, — than the other. The word *strongest* shows that one of several persons has the most strength, — that is, the greatest degree of strength, or very great strength.

Observe that these different degrees of quality are shown by adding *er* and *est* to the simple form. Many other descriptive words show the different degrees of quality in the same way.

From the words in the lists in Lesson I., from the description of knighthood on page 76, and from the tribute to Sir Launcelot on pages 90 and 91, select ten descriptive words that add er and est to show different degrees of quality. Write the ten words in the simple form. In class, repeat the three forms that show the different degrees of quality.

Example: Write the word *strong*; and in class repeat the three forms, *strong*, *stronger*, *strongest*.

Observe the change in spelling when the simple form ends in y after a consonant. Find and write on the board the three forms of five such words.

Final y after a consonant is changed to i before the endings er and est; and final e is dropped before these endings.

LESSON 4.

Not all descriptive words show different degrees of quality in the way described in the rule.

Example: The expression *more unselfish* shows that one of two persons has more unselfishness than the other; *most unselfish* shows that one of several persons has the highest degree of unselfishness. The expression *less courageous* shows that one of two persons has less courage than the other; *least courageous* shows that one of several persons has the least courage.

Find in the first lesson of this section ten words

that denote degrees of quality by prefixing more and most to the simple form of each word.

Copy them. In class, repeat the three forms.

How many syllables in each word to which you have prefixed *more* and *most*?

How many persons or things were compared when you used the form ending in *er*? the prefix *more*? the ending *est*? the prefix *most*?

To show different degrees of quality, most descriptive words of one syllable add *er* and *est*, and those of more than one syllable usually prefix *more* and *most*.

The form that denotes a higher degree of quality is used only when two persons or things or groups are compared.

The form that denotes the highest degree of quality is used when three or more persons, things, or groups are compared.

LESSON 5.

Read the following sentences silently, and also aloud in class, to fix correct habits of expression.

My older brother is stronger than I.

Loke was mischievous. Thor was more powerful than he.

Frigg was unwise to tell her secret. Loke was more cunning than she.

Am I not older than you? Then I should be wiser than you.

Our parents are more unselfish than we. No one is more self-denying than they.

My sisters are younger than I, and my brothers are older than they.

Do you know my father? No knight of old was braver than he.

Have you seen my mother? No woman is more thoughtful of others than she.

The boys in our class are braver than the girls. The teacher screamed louder than we when the mouse ran across the floor.

The first sentence, written in full, would be, "My older brother is stronger than I am strong." *Than* is used to connect the two statements. In each of the sentences written, the word following *than* is the subject of the second statement, which is not complete.

Read in class all the sentences containing the word than as they would be if the second statement were written in full.

Example: Thor was more powerful than Loke was powerful.

SECTION III.

FOR READING AND SPELLING.

Read about "The Vow of Knighthood"; pronounce and spell the words listed at the end; and give the meaning of the five words in italics.

THE VOW OF KNIGHTHOOD.

The youth about to receive the honor of knighthood laid his sword on the altar of the church to show that he consecrated it and himself to the service of others. All night he knelt and prayed before the holy shrine. In the morning he received both sword and spurs as a sign that

his life was to be devoted to fighting against every form of injustice and oppression. The one conferring the title then struck him on the cheek or shoulder, saying, "Be thou a good and faithful knight."

The new knight then took a solemn oath that he would ever protect the distressed, fight against all wrongs, and do nothing unworthy the name of a knight and a Christian. The motto of knighthood was, "Live pure lives; speak true words; right wrongs."

Practice pronouncing these words correctly:—

<i>cer e mo ny</i>	<i>con se cra ted</i>	<i>im press ive</i>
re ceive	ser vice	faith ful
hon or	knight hood	sword
al tar	sign	fight ing
a gainst	in just ice	<i>con fer ring</i>
shoul der	un just	mot to
sol emn	pro tect	<i>op pres sion</i>
ev er y	un worth y	Christ ian

SECTION IV.

FOR WRITING FROM MEMORY.

Learn by heart and write from memory, punctuating correctly:—

To be a knight is to adopt the motto of the knight: "Live pure lives, speak true words, right wrongs."

"Noblesse oblige,"¹ or "True nobility serves," is a French motto of nearly the same meaning.

"The age of chivalry is never past so long as there is a wrong not made right, and a man or woman left to say,

¹ Pronounced no bles' o blēzh'.

‘I will redress that wrong, or spend my life in the attempt.’”

CHARLES KINGSLEY.

Observe that a colon instead of a comma is used in the first paragraph, because the quotation is introduced in a formal way and not as it would be in ordinary conversation.

SECTION V.

DICTATION.

Write from dictation, punctuating correctly: —

The poorest man may be a gentleman in spirit and in daily life. He may be honest, truthful, upright, polite, temperate, courageous, self-respecting, and self-helping, — that is, be a genuine gentleman. As he respects himself, he respects others. A brave and gentle character is often found under the humblest garb.

SAMUEL SMILES.

SECTION VI.

STUDY OF WORDS DENOTING QUALITIES.

The words in the first column are all descriptive words showing some quality. Opposite each is the name of that quality.

Write the word that names the quality from the dictation of the word that describes it.

truthful
upright
polite
gentle

truthfulness
uprightness
politeness
gentleness

meek	meekness
good	goodness
kind	kindness
unselfish	unselfishness
honest	honesty
pure	purity
brave	bravery
noble	nobility
courteous	courtesy
just	justice
temperate	temperance
heroic	heroism
courageous	courage

SECTION VII.

FOR WRITING.

You have seen and heard of many knightly acts of boys. Write an account of such an act, true or imagined.

Or, write about the knightly deed you would like best to do.

SECTION VIII.

WRITTEN REPRODUCTION.

If you have read "The King of the Golden River," write an account of something Gluck did that showed he had the spirit of a true knight.

Or, if you have read Mrs. Ewing's story, "Jack-

anapes," write of this boy's heroic deed on the battlefield.

Or, if you have read neither of these stories, write about some other brave or unselfish act which you have read about in story or poem.

CHAPTER XII.

SECTION I.

FOR READING AND DISCUSSION.

Read:—

KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE.

Once upon a time, more than a thousand years ago, there was a magnificent castle in Cornwall, where lived the king of knights, the great King Arthur. Here he dwelt in splendid state, with his beautiful wife, Queen Guinevere, and hundreds of knights and beautiful ladies, who were to serve to the world as patterns of grace, valor, and breeding.

Twelve of these knights, the bravest and noblest of all, were chosen to sit with the king at a round table; and they were called "The Knights of the Round Table." From his court they went out through all the country, "Knights of King Arthur, working out his will, to cleanse the world."

Listen to the teacher's reading of the following extracts from two of the "Idyls of the King."

"And Arthur sat

Crowned on the daïs, and his warriors cried,

"Be thou the king, and we will work thy will

Who love thee.' Then the King in low deep tones,

And simple words of great authority,

Bound them by so strait vows to his own self,

That when they rose, knighted from kneeling, some
 Were pale as at the passing of a ghost,
 Some flush'd, and others dazed, as one who wakes
 Half-blinded at the coming of a light.

“But when he spake and cheer'd his Table Round
 With large, divine, and comfortable words,
 Beyond my tongue to tell thee — I beheld
 From eye to eye thro' all their Order flash
 A momentary likeness of the King.”

“And one there was among us, ever moved
 Among us in white armor, Galahad.
 and none,
 In so young youth, was ever made a knight
 Till Galahad.”¹ ALFRED, LORD TENNYSON.

Read : —

When King Arthur conferred the honor upon this youth, he said: “Beauty you have now, and strength and courage. If you bear with these a noble heart and earnest mind, you have the best treasures that God can give or man possess. God make thee good as thou art beautiful!”

The holiest, most sacred mission of the Knights of the Round Table was the search, or quest, of the Holy Grail, — the cup out of which Jesus drank at the Last Supper with his disciples. They believed that it could be found and kept only by one who was pure in thought, word, and deed. And the “bright boy-knight” went forth on this quest of the Holy Grail. Since that time, the name *Galahad* has come to mean *purity* and *valor*.

Answer the questions in the next paragraph.

¹ From *The Coming of Arthur* and *The Holy Grail*.



Watts

SIR GALAHAD

In the first stanza of the extract from Tennyson, what marks show that there is a quotation within a quotation? Read it. Who said it? Why is the word before *vows* in the sixth line, *strait*, not *straight*?

SECTION II.

STUDY OF DESCRIPTIVE WORDS AND WORDS THAT
NAME QUALITY.

Point out the descriptive words in Section I., and tell what each describes.

Point out six words in that section that name a quality.

Read the rest of this section, completing the sentences.

A person that has valor is said to be —.

One that shows good breeding is called —.

A person that is full of grace is —.

He who has courage is —.

To have beauty is to be —, and to have strength is to be —.

A knight does n't —, he does n't —, and he does n't —.

Knights don't —, they don't —, and they don't —.

SECTION III.

DICTATION.

Write from dictation in the spelling class.

Ah, Sir Launcelot, there thou liest; thou wert never matched of earthly knights' hands. And thou wert the

CORRECT USE OF "SHALL" AND "WILL" 91

courtliest knight that ever bore shield; and thou wert the truest friend to thy lover that ever bestrode horse; and thou wert the truest lover that ever loved woman; and thou wert the kindest man that ever stroked sword; and thou wert the goodliest person that ever came among press of knights; and thou wert the meekest man and the gentlest that ever ate in hall among ladies; and thou wert the sternest knight to thy mortal foe that ever put spear in rest.

SIR THOMAS MALORY.

SECTION IV.

CORRECT USE OF "SHALL" AND "WILL."

Read "Sir Galahad's Oath" aloud in class, changing will to shall.

Observe that the oath as taken tells what Galahad promised or determined to do; that after the change by using *shall* for *will*, it tells only what he is going to do in the future.

SIR GALAHAD'S OATH.

When Galahad, the pure and noble youth, took the oath of knighthood, he said:—

"I will be faithful to God and loyal to the King. I will reverence all women. I will ever protect the pure and helpless. I will never engage in unholy wars. I will never seek to exalt myself to the injury of others. I will speak the truth and deal justly with all men."

I *will* and we *will* show determination, purpose, or a promise; I *shall* and we *shall* show only future time.

SECTION V.

FOR WRITING.

Tell in your own words about one or more of the knights of King Arthur's Round Table.

Be sure that your opening sentences tell the time, the place, and the most important person or persons of the story. Before writing, re-read everything that has been said in this chapter. Perhaps you have read "The Boy's King Arthur" by Sidney Lanier, or some other story of these knights. You may tell any story of any of King Arthur's knights.

SECTION VI.

CORRECT USE OF "SHALL" AND "WILL."

LESSON 1.

Give the meaning of each of the following sentences with shall or will, telling whether the word used denotes determination, purpose, promise, or only future time.

We thank you for your invitation to dinner. I shall come with pleasure. We shall be glad to come. My brother is trying to make me stay at home, but I will go. We are invited to attend a concert this evening, and I think we shall accept the invitation. We shall go home to-morrow, but we will not go without seeing you. I will not stay longer, but I will return, and then I shall be able to take long drives with you. I shall not stay longer, but I shall return.

CORRECT USE OF "SHALL" AND "WILL" 93

Repeat many times the following sentences which merely denote future time.

I shall be at home to-morrow.	We shall be at home to-morrow.
You will be at home to-morrow.	You will be at home to-morrow.
He will be at home to-morrow.	They will be at home to-morrow.

To denote that something is to take place in future time, use *shall* with *I* and *we*, and use *will* with all other subjects.

To denote determination and purpose, to make a promise or to express a command, use *will* with *I* and *we*, and use *shall* with all other subjects.

Read the next six sentences aloud, and give the meaning of each.

I will learn my lesson.

You shall learn your lesson.

He shall learn his lesson.

We will learn our lessons.

They shall learn their lessons.

I will be there at nine o'clock and I promise you that I will not be tardy.

LESSON 2.

Read the following sentences in class, filling the blanks with shall or will. Give the reason for each choice.

Shall you go to church Sunday? I ~~shall~~ go.

Do you promise to be there in time? I ~~shall~~ be there.

Shall you stay in town this summer? We ~~shall~~ stay until August.

Will you promise to stay until I am ready to go? We ~~will~~ wait for you. We ~~shall~~ be glad to see you.

I am afraid I ~~shall~~ be tired before night.

I am afraid you ~~will~~ be tired before night.

I am sure we ~~will~~ be sea-sick.

I am sure they ~~shall~~ be sea-sick.

Will you try to be good? I promise you that I ~~will~~ try to be good, but I am afraid I ~~shall~~ be naughty some times.

Shall you be able to learn your lesson? We ~~shall~~ not be able to learn the whole lesson, but we ~~will~~ study hard.

Will you go to bed early? Yes, I promise you that I ~~will~~ go to bed early.

Shall you go to bed early to-night? Yes, I ~~shall~~ go to bed early, for I am very tired.

Observe that *shall* is used in asking a question if *shall* should be used in the answer; and that *will* is used in asking a question if *will* should be used in the answer.

CHAPTER XIII.

STUDY OF POEM.

LISTEN to your teacher's reading of the selection from Lowell's poem, "The Vision of Sir Launfal." Try to see the pictures. Ask questions about any parts you do not understand. Then read it many times silently.

Learn by heart the last stanza in Part I., and the last six lines in Part II.

PART I.

"My golden spurs now bring to me,
And bring to me my richest mail,
For to-morrow I go over land and sea
In search of the Holy Grail;
Shall never a bed for me be spread,
Nor shall a pillow be under my head,
Till I begin my vow to keep;
Here on the rushes will I sleep,
And perchance there may come a vision true
Ere day create the world anew."
Slowly Sir Launfal's eyes grew dim,
Slumber fell like a cloud on him,
And into his soul the vision flew.

.
The drawbridge dropped with a surly clang,
And through the dark arch a charger sprang,

Bearing Sir Launfal, the maiden knight,
In his gilded mail, that flamed so bright
It seemed the dark castle had gathered all
Those shafts the fierce sun had shot over its wall

In his siege of three hundred summers long,
And, binding them all in one blazing sheaf,
Had cast them forth: so, young and strong,
And lightsome as a locust-leaf,
Sir Launfal flashed forth in his maiden mail,
To seek in all climes for the Holy Grail.

As Sir Launfal made morn through the darksome gate,
He was 'ware of a leper, crouched by the same,
Who begged with his hand and moaned as he sate;
And a loathing over Sir Launfal came;
The sunshine went out of his soul with a thrill,
The flesh 'neath his armor 'gan shrink and crawl,
And midway its leap his heart stood still
Like a frozen waterfall;
For this man, so foul and bent of stature,
Rasped harshly against his dainty nature,
And seemed the one blot on the summer morn, —
So he tossed him a piece of gold in scorn.

The leper raised not the gold from the dust:
“ Better to me the poor man's crust,
Better the blessing of the poor,
Though I turn me empty from his door;
That is no true alms which the hand can hold;
He gives only the worthless gold
Who gives from a sense of duty;
But he who gives but a slender mite,
And gives to that which is out of sight,
That thread of the all-sustaining Beauty
Which runs through all and doth all unite, —

The hand cannot clasp the whole of his alms,
 The heart outstretches its eager palms,
 For a god goes with it and makes it store
 To the soul that was starving in darkness before."

PART II.

.
 An old, bent man, worn out and frail,
 He came back from seeking the Holy Grail;
 Little he recked of his earldom's loss,
 No more on his surcoat was blazoned the cross,
 But deep in his soul the sign he wore,
 The badge of the suffering and the poor.

Sir Launfal's raiment thin and spare
 Was idle mail 'gainst the barbed air,
 For it was just at the Christmas time;
 So he mused, as he sat, of a sunnier clime,
 And sought for a shelter from cold and snow
 In the light and warmth of long ago.

.
 "For Christ's sweet sake, I beg an alms;"

.
 But Sir Launfal sees only the grewsome thing,
 The leper, lank as the rain-blanch'd bone,
 That cowers beside him, a thing as lone
 And white as the ice-isles of Northern seas
 In the desolate horror of his disease.

And Sir Launfal said, — "I behold in thee
 An image of Him who died on the tree;
 Thou also hast had thy crown of thorns,
 Thou also hast had the world's buffets and scorns,
 And to thy life were not denied
 The wounds in the hands and feet and side:

Mild Mary's Son, acknowledge me;
Behold, through him, I give to thee!"

Then the soul of the leper stood up in his eyes
And looked at Sir Launfal, and straightway he
Remembered in what a haughtier guise
He had flung an alms to leprosie,
When he girt his young life up in gilded mail
And set forth in search of the Holy Grail.
The heart within him was ashes and dust;
He parted in twain his single crust,
He broke the ice on the streamlet's brink,
And gave the leper to eat and drink.
'T was a mouldy crust of coarse brown bread,
'T was water out of a wooden bowl, —
Yet with fine wheaten bread was the leper fed,
And 't was red wine he drank with his thirsty soul.

As Sir Launfal mused with a downcast face,
A light shone round about the place;
The leper no longer crouched by his side,
But stood before him glorified,
Shining and tall and fair and straight
As the pillar that stood by the Beautiful Gate, —
Himself the Gate whereby men can
Enter the temple of God in Man.

His words were shed softer than leaves from the pine,
And they fell on Sir Launfal as snows on the brine,
That mingle their softness and quiet in one
With the shaggy unrest they float down upon;
And the voice that was softer than silence said,
"Lo it is I, be not afraid!
In many climes, without avail,
Thou hast spent thy life for the Holy Grail;

Behold, it is here, — this cup which thou
Didst fill at the streamlet for me but now ;

.
The Holy Supper is kept, indeed,
In whatso we share with another's need ;
Not what we give, but what we share,
For the gift without the giver is bare ;
Who gives himself with his alms feeds three,
Himself, his hungering neighbor, and me."

.
JAMES RUSSELL LOWELL.

NOTE.

The next four chapters are about four great Americans. These patriots and poets were all born in the month of February. Each pupil should own copies of the pictures named. They can be obtained for one cent each from the Perry Picture Co., Malden, Mass. : Capitol ; White House ; Lincoln ; Lincoln's Home, Springfield, Ill. ; Lincoln's Statue, Lincoln Park, Chicago ; First Reading of the Emancipation Proclamation ; George Washington ; Mount Vernon ; Martha Washington ; Washington Elm ; Washington Monument ; Washington Crossing the Delaware ; Washington's Headquarters, Newburg ; Henry Wadsworth Longfellow ; Longfellow's Birth-place, Portland, Me. ; Longfellow's Cambridge Home ; Longfellow's Daughters ; The Armchair ; James Russell Lowell ; Lowell's Home ; Lowell's Study.

CHAPTER XIV.

ABRAHAM LINCOLN.

SECTION I.

STUDY OF WORDS USED TO DESCRIBE CHARACTER.

LESSON 1.

Abraham Lincoln was born February 12, 1809, and died April 15, 1865. The words and phrases in the following lists have all been used to describe his character.

Learn to spell the words and to tell their meaning.

strong	serene	sympathetic	ingenious
hard-working	calm	conscientious	persevering
studious	persistent	true	energetic
kind	courageous	warm-hearted	loyal to duty
faithful	wise	earnest	unselfish
thoughtful	modest	strong-willed	ambitious
independent	tender-hearted	sincere	clear-headed
humble	industrious	patient	obliging
noble	brave	simple in manner	determined
unaffected	self-controlled	ner	self-reliant

LESSON 2.

Group the words in Lesson 1 that are somewhat alike in meaning. In class, write the groups

on the blackboard, and be ready to explain the grouping.

SECTION II.

SENTENCE-MAKING.

LESSON 1.

Read in class the following story of Lincoln, completing the sentences. Show by the voice the beginning and close of each sentence.

The first paragraph tells of Lincoln's childhood homes; the next tells of the boy's study and reading.

Born in Kentucky — rough log cabin — moved to southern Indiana — Abraham seven years old — new home built of poles — thatched roof of boughs and leaves — chairs, bedsteads, and table made of logs and poles — thorns for pins, bits of stone for buttons — home-made soap — home-made candies.

Mother taught him — no children's books — letters and words on little pieces of paper and on shingles — borrowed a few books — borrowed an old arithmetic — copied rules and examples on scraps of paper — worked problems on back of fire-shovel — shaved off shovel for new figures — when shovel became too thin made a new one — borrowed "Life of Washington" — put in crack in wall between logs — storm — book wet — owner said, "You may pay me seventy-five cents or work three days" — worked three days cutting corn — first book he ever owned — said afterwards, "That book helped to make me President."

The story of his reading and his study shows that Abra-

ham Lincoln was —, —, —, —, —, —, and —.

LESSON 2.

Write the following paragraph in complete sentences.

LINCOLN, THE MAN.

Clerk — store — ferry-man — boatman (Mr.)
— captain of company of soldiers to defend from Indians (Capt.) — postmaster (P. M.) — surveyor
— lawyer (Atty.) — popular speech-maker —
debater — great story-teller — in State Legislature
— in Congress (M. C. — Hon.) — President of the
United States (Pres. U. S. A.)

SECTION III.

FOR READING AND MEMORIZING.

Once every four years, in November, a President is elected. He begins his duties on the fourth of March of the next year after the election. The ceremony that takes place on that day is called the Inauguration, and the President makes an address which is called the Inaugural Address.

Learn by heart the last words of Lincoln's Second Inaugural Address, delivered in Washington, March 4, 1865, about six weeks before he was assassinated.

“With malice toward none, with charity for all, with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan; to do all

LINCOLN'S ADDRESS AT GETTYSBURG 103

which may achieve and cherish a just and lasting peace among ourselves and with all nations."

SECTION IV.

Listen to your teacher's reading and re-reading of Lincoln's Gettysburg speech. Read it many times silently, and then read it aloud in class.

ADDRESS DELIVERED AT THE DEDICATION OF THE CEMETERY AT GETTYSBURG.

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate — we cannot consecrate — we cannot hallow — this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion — that we here highly resolve that these dead shall not have died

in vain — that this nation, under God, shall have a new birth of freedom — and that government of the people, by the people, for the people, shall not perish from the earth.

ABRAHAM LINCOLN.

November 19th, 1863.

SECTION V.

DICTION.

Write from dictation the following tributes to Lincoln : —

A power was his beyond the touch of art
Or armed strength, — a pure and mighty heart.

RICHARD WATSON GILDER,
from " On the Life Mask of Abraham Lincoln.

His was the tireless strength of native truth,
The might of rugged, untaught earnestness.
Deep-freezing poverty made brave his youth,
And toned his manhood with its winter stress.

MAURICE THOMPSON.

Our children shall behold his fame,
The kindly-earnest, brave, foreseeing man,
Sagacious, patient, dreading praise, not blame,
New birth of our new soil, the first American.

JAMES RUSSELL LOWELL, *from " Commemoration Ode."*

SECTION VI.

POEM FOR MEMORIZING.

Learn by heart : —

O CAPTAIN ! MY CAPTAIN !

O Captain ! my Captain ! our fearful trip is done,
The ship has weathered every rack, the prize we sought is won,
won,

The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and
daring ;

But O heart ! heart ! heart !

O the bleeding drops of red,

Where on the deck my Captain lies,

Fallen cold and dead.

O Captain ! my Captain ! rise up and hear the bells ;
Rise up — for you the flag is flung — for you the bugle
trills,

For you bouquets and ribboned wreaths — for you the
shores acrowding,

For you they call, the swaying mass, their eager faces
turning ;

Here Captain ! dear father !

This arm beneath your head !

It is some dream that on the deck

You 've fallen cold and dead.

My Captain does not answer, his lips are pale and still,
My father does not feel my arm, he has no pulse nor will,
The ship is anchored safe and sound, its voyage closed and
done,

From fearful trip the victor ship comes in with object
won ;

Exult O shores, and ring O bells !

But I, with mournful tread,

Walk the deck my Captain lies,

Fallen cold and dead.

WALT WHITMAN.

CHAPTER XV.

GEORGE WASHINGTON.

Born February 22, 1732. Died December 14, 1799.

SECTION I.

BIOGRAPHY.

LESSON 1.

BEFORE you can do what is required in this lesson, you will need to read your histories. If possible, read at home Scudder's "Life of Washington."¹

In class, give one oral sentence about each of the twelve topics given.

(1) George Washington's early life on the farm or plantation in Virginia; (2) his education; (3) his wish to be a sailor; (4) his love for his mother; (5) how he became a surveyor; (6) how he was sent as a messenger to the French; (7) how he became General Braddock's assistant; (8) was sent to Congress; (9) was selected Commander-in-Chief of the Army; (10) what he did for us in the Revolutionary War; (11) how he was elected President; (12) what he did for us as President.

Was Washington as great a knight as Lincoln?

¹ In the Riverside Literature Series, No. 75 (Double Number).

Do you think all the words given to describe Lincoln's character may be used to describe that of Washington? The words in the columns on page 100 may be divided among the pupils in the class, and each may try to tell why the words do or do not describe our first President. Do you think of any other words needed to describe Washington?

LESSON 2.

A written account of a person's life is called his biography. Such an account should give the events of his life in the order in which they took place; and a biography should give only important events.

Write a very short biography of George Washington.

SECTION II.

WRITTEN EXERCISE.

Complete and write these sentences: —

Lincoln could write after his name the titles —, —, —.

The capital of the state in which I live is —. In this capital city is the capitol, which is the — in which the state legislature meets to make laws for our state.

The books Lincoln knew by heart were "Robinson Crusoe," "Æsop's Fables," "Pilgrim's Progress," "History of the United States," "Life of Washington," and the "Bible."

Lincoln was —, — and —.

Washington was —, — and —.

Both Lincoln and Washington were —.

Give the meaning of the word *capital*; of the word *capitol*.

Give the reason for the quotation marks used in the fourth sentence.

The words *was* and *were* refer to past time. Which of the two words refers to one person or thing? Which refers to more than one?

SECTION III.

FOR WRITING.

Write about one of the two subjects given. Choose the one you prefer. In writing, think only of the manhood, and not of the boyhood of these men.

Why I should rather have been George Washington than Abraham Lincoln.

Why I should rather have been Abraham Lincoln than George Washington.

CHAPTER XVI.

HENRY WADSWORTH LONGFELLOW.

Born February 27, 1807. Died March 25, 1882.

“The man of pure heart, high purpose, serene thoughts, and vast patience.”

SECTION I.

FOR READING AND ORAL REPRODUCTION.

After reading and discussion of the topics given, tell in class about (1) Longfellow's Childhood and First Home ; (2) Youth and Early Manhood ; (3) Home Life at Cambridge.

I.

LONGFELLOW'S CHILDHOOD AND FIRST HOME.

He was born in the city of Portland, Maine, in an old square wooden house upon the edge of the sea, separated from the water by only one street.

The boy loved the sea, — its sparkling waves and white-sailed ships. He also loved the flowers, the birds, and the trees, the clouds and the sunshine. He was fond of play, too, and dearly loved his playmates and friends. His brother says, “Everybody loved Henry. Rosy-cheeked, sunny, affectionate, he was the light of the house.” When he was a man he wrote a poem about this childhood home. He said, —

“Often I think of the beautiful town
That is seated by the sea ;

Often in thought go up and down
 The pleasant streets of that dear old town,
 And my youth comes back to me.

.
 "I can see the shadowy lines of its trees,
 And catch, in sudden gleams,
 The sheen of the far-surrounding seas,
 And islands that were the Hesperides
 Of all my boyish dreams.

.
 "I remember the black wharves and the slips
 And the sea-tides tossing free ;
 And Spanish sailors with bearded lips,
 And the beauty and mystery of the ships,
 And the magic of the sea."¹

II.

LONGFELLOW'S YOUTH AND EARLY MANHOOD.

He went to the village school until he was ready to go to Bowdoin College in Brunswick, Maine. When he was eighteen years old he finished his college studies, and then went across the ocean to travel and study that he might be better fitted to teach. After he came back, he taught first in Bowdoin College ; and a few years later he became Professor of Modern Languages at Harvard University. From this time to the end of his life his home was in Cambridge, Massachusetts.

III.

LONGFELLOW'S HOME LIFE AT CAMBRIDGE.

The old Craigie house, once Washington's headquarters, became the Longfellow home. To this home the poet took

¹ From *My Lost Youth*.

his beautiful wife; here were born his five children, — three girls and two boys; here his wife died; here he himself lived, loved, read, wrote, and died; and here Alice Longfellow still lives. "The old clock on the stairs" still "points and beckons with its hands," and the arm-chair given to him by the Cambridge children still "finds a home by the hearthstone."

The poem, "The Children's Hour," tells of the loving home life of the family. "Laughing Allegra" became Mrs. Thorpe; and "Edith, with golden hair," is Mrs. Richard H. Dana, Jr.

From the window of this home the poet loved to look out upon the waters of the River Charles. In his poem, "To the River Charles," he said, —

"River! that in silence windest
Through the meadows, bright and free,
Till at length thy rest thou findest
In the bosom of the sea!

.

"Thou hast taught me, Silent River!
Many a lesson, deep and long;
Thou hast been a generous giver;
I can give thee but a song.

"Oft in sadness and in illness,
I have watched thy current glide,
Till the beauty of its stillness
Overflowed me, like a tide.

"And in better hours and brighter,
When I saw thy waters gleam,
I have felt my heart beat lighter,
And leap onward with thy stream.

“ Not for this alone I love thee,
Nor because thy waves of blue
From celestial seas above thee
Take their own celestial hue.

“ Where yon shadowy woodlands hide thee,
And thy waters disappear,
Friends I love have dwelt beside thee,
And have made thy margin dear.

.

“ ’T is for this, thou Silent River !
That my spirit leans to thee ;
Thou hast been a generous giver,
Take this idle song from me.”

Longfellow was a great favorite with the boys and girls of Cambridge. He often met them coming home from school, and always had a kind word for them. Sometimes he stopped with them at the little smithy “under the spreading chestnut-tree,” where they would all watch and talk with the smith, who “looked the whole world in the face, for he owed not any man.”

When the time came that the “spreading chestnut-tree” was to be cut down, the poet felt almost as if he were losing a friend. The children of Cambridge knew this ; they, too, had loved the old tree. So they had a chair made from its branches, and, on the morning of Longfellow’s seventy-second birthday, the arm-chair was placed by the fireplace in his study. And as long as he lived it was among his most treasured gifts. He wrote to the children the poem, “From my Arm-Chair,” thanking them for their token of love.

SECTION II.

DICTATION.

Write from dictation James Whitcomb Riley's lines : —

THE POET LONGFELLOW'S LOVE FOR CHILDREN.

Awake, he loved their voices,
And wove them into rhyme ;
And the music of their laughter
Was with him all the time.

Though he knew the tongues of nations,
And their meanings all were clear,
The prattle and lisp of a little child
Was the sweetest for him to hear.

SECTION III.

POEM TO BE MEMORIZED.

Learn by heart the following lines written by Whittier in honor of Longfellow's seventieth birthday.

THE POET AND THE CHILDREN.

With a glory of winter sunshine
Over his locks of gray,
In the old historic mansion
He sat on his last birthday ;

With his books and his pleasant pictures,
And his household and his kin,
While a sound as of myriads singing
From far and near stole in.

It came from his own fair city,
From the prairie's boundless plain,
From the Golden Gate of sunset,
And the cedarn woods of Maine.

And his heart grew warm within him;
And his moistening eyes grew dim,
For he knew that his country's children
Were singing the songs of him :

.

All their beautiful consolations,
Sent forth like birds of cheer,
Came flocking back to his windows,
And sang in the Poet's ear.

Grateful, but solemn and tender,
The music rose and fell,
With a joy akin to sadness,
And a greeting like farewell.

With a sense of awe he listened
To the voices sweet and young;
The last of earth and the first of heaven
Seemed in the songs they sung.

And waiting a little longer
For the wonderful change to come,
He heard the Summoning Angel,
Who calls God's children home !

And to him in a holier welcome
Was the mystical meaning given
And the words of the blessed Master :
" Of such is the kingdom of Heaven ! "

SECTION IV.

FOR WRITING.

Write a short biography of Longfellow.

Topics : —

I. Childhood and First Home.

II. Education, Study, and Work.

III. Home and Home-life at Cambridge.

Why are the topics taken in this order?

SECTION V.

FOR COPYING AND DISCUSSION.

Below are given the names of twenty poems written by Longfellow.

Copy the titles, and underline the names of those you have read.

The Children's Hour.

The Village Blacksmith.

From My Arm-Chair.

The Old Clock on the
Stairs.

The Song of Hiawatha.

Paul Revere's Ride.

Daybreak.

The Bell of Atri.

The Emperor's Bird's Nest.

The Birds of Killingworth.

Evangeline.

To the River Charles.

The Courtship of Miles
Standish.

The Rainy Day.

The Builders.

The Bridge.

The Psalm of Life.

My Lost Youth.

If you have read them, tell in class the story told by "The Bell of Atri," and the story told by "The Emperor's Bird's Nest."

CHAPTER XVII.

JAMES RUSSELL LOWELL.

Born February 22, 1819. Died August 12, 1891.

SECTION I.

FOR READING.

Elmwood, the home of James Russell Lowell's childhood and manhood, was in Cambridge, Massachusetts, not far from the home of Longfellow. The two poets were warm friends. In a poem, "The Herons of Elmwood," Longfellow tells of his great fondness for Lowell. At the time it was written, Mr. Lowell was away from home studying in Germany. It tells of Longfellow's thoughts one summer night as he walked by the home of his friend and heard "the cry of the herons winging their way o'er the poet's house in the Elmwood thickets." The poem closes with these two stanzas: —

Sing to him, say to him, here at his gate,
Where the boughs of the stately elms are meeting,
Some one hath lingered to meditate,
And send him unseen this friendly greeting;

That many another hath done the same,
Though not by a sound was the silence broken;
The surest pledge of a deathless name
Is the silent homage of thoughts unspoken.

SECTION II.

SENTENCE MAKING.

Read in class a connected description of Lowell from the following disconnected words and parts of sentences. All have been used to describe him. Be able to give the meaning of each word. Let the voice clearly indicate the beginning and end of each sentence. Be sure that each sentence is complete and not too long.

I. APPEARANCE.

Robust — vigorous — broad-shouldered — strong — active — of medium height — fastidious in toilet — face, expressive — eyes mottled gray and brown, grave and penetrating when he was studying, bright and cheery when he was engaged in conversation, and wonderfully sparkling in moments of excitement.

II. MANNER.

Sunshiny — fascinating — genial — knightly — aristocratic — cultured — pleasant voice — clear, perfectly modulated tones — “From his tongue our rough English came as music.”

III. HABITS.

A great reader — read four hours daily — could read for twelve hours and retain what he read — took long walks daily.

IV. MENTAL CHARACTERISTICS.

A keen observation — humor — unusual memory. In other words, he observed keenly, saw the funny side of things, and remembered what he saw, heard, and read.

V. CHARACTER.

Generous — sunny — high-spirited
— extremely fond of birds and trees.

SECTION III.

FOR WRITING FROM MEMORY.

Write from memory the following stanza and sentence written about James Russell Lowell.

“Great in his simple love of flower and bird,
Great in the statesman’s art,
He has been greatest in his lifting word
To every human heart.”

SARAH K. BOLTON.

“He has set a high example to his fellow men of purity,
manly dignity, faithful friendship, and honorable service.”

CANON FARRAR.

SECTION IV.

SCHOOL EXERCISES.

At the close of this time spent with Lincoln, Washington, Longfellow, and Lowell, a pleasant hour may be spent in reading and reciting and telling what you have written and learned. It may be called “An Afternoon with Patriots and Poets,” or “An Hour with Four Great Americans.” Write invitations to your friends to spend this hour with you.

CHAPTER XVIII.

SECTION I.

DICTATION.

Write in the spelling-class.

“ The stormy March is come at last,
With wind, and cloud, and changing skies ;
I hear the rushing of the blast,
That through the snowy valley flies.

“ Then *sing* aloud the gushing rills
In joy that *they* again *are* free,
And, brightly leaping down the hills,
Renew their journey to the sea.”¹

WILLIAM CULLEN BRYANT.

March, the first month of spring, the month of storm and wind, was rightly named for Mars, the old Greek god of war, the god of storm and strife.

SECTION II.

FORMS OF WORDS USED TO ASSERT, OR MAKE STATEMENTS.

Answer the questions in complete sentences.

What “ flies through the snowy valleys ” ? Why not say *fly* instead of *flies* ? What “ sing aloud ” and “ renew their journey ” ?

¹ From *March*.

Read the second stanza as it would be if it were written about one rill instead of several rills.

What six words must be changed? How?

Make sentences telling what winds bring and what they carry; what the wind brings and what it carries; what a stream of water carries to the sea; what streams carry to the sea.

A person or thing brings something towards the speaker; carries something away from the speaker.

Make sentences using took; has taken; had taken; have taken.

Never use *took* with *has*, *have*, or *had*.

SECTION III.

PREPARATION FOR WRITING.

If possible, read again what Tom, the chimney-sweep, saw as he looked down from the top of the mountain.¹

Repeat the lines beginning, "O, to winnow the air with wings!"²

Recite Longfellow's poem, "Daybreak."³

Imagine the pictures as you recite the poems.

¹ Chapter XIX., Book I.

² Chapter XIV., Book I.

³ Chapter XIV., Book I.

SECTION IV.

FOR READING AND WRITING.

Imagine that you take a ride on a kite and are blown from — to —. Perhaps you have often felt like the person who wrote:—

“I often sit and wish that I
Could be a kite up in the sky,
And ride upon the breeze and go
Whatever way it chanced to blow.
Then I could look beyond the town
And see the river winding down,
And follow all the ships that sail
Like me before the merry gale,
Until at last with them I came
To some place with a foreign name.”¹

FRANK DEMPSTER SHERMAN.

The following lines may suggest the way in which you start on your ride through the sky:—

“There was a boy, a tiny mite,
Who tried to fly a mighty kite;
And then, alas! it came to pass
Both boy and kite flew out of sight.”

A RIDE ON A KITE.

Tell about the start,—the mounting into the air above,—what you saw as you flew over land and sea and looked down on the world below,—where you landed,—how you felt about the journey.

¹ “Flying Kite” in *Little-Folk Lyrics*.

SECTION V.

WRITTEN EXERCISE.

Write from memory : —

“Come, tonic blasts !

Arouse my courage, stir my thoughts,
Give nerve and strength, that as I ought
I give my strength to what is wrought,
While duty lasts.”

SECTION VI.

FORMS OF WORDS USED TO ASSERT ACTION.

Write sentences containing the following words :
blow, blows ; blew ; has, have, or had blown.

Study the columns of words below. They are all used to assert action. The different forms show the time of the action. The two present forms show whether the action is asserted of one or more than one person or thing. The words in the last column are the forms to be used with *has*, *have*, or *had*.

Write the present and past forms of each word when the teacher pronounces the form that is used with has, have, or had.

blow, blows	blew	blown
buy, buys	bought	bought
bring, brings	brought	brought
think, thinks	thought	thought
fight, fights	fought	fought
seek, seeks	sought	sought

FORMS OF WORDS THAT ASSERT 123

catch, catches

caught

caught

teach, teaches

taught

taught

Give oral sentences containing the two forms of these words that assert action as taking place in the present time.

Example : I always buy our groceries, but father buys the meat. We buy a barrel of apples every winter.

SECTION VII.

FOR WRITING.

Write on one of the following subjects : —

The Funniest Sight I ever saw on a Windy Day.

A Mischievous Prank Played by the Wind.

The Story of Æolus and the Bag of Winds.

An Æolian Harp.

Uses of Winds.

An Unpleasant Experience in a Wind Storm.

What I saw One Windy Day.

In a Sailboat on a Windy Day.

A Windy Day on the Prairie.

“ Whichever way the wind doth blow,

Some heart is glad to have it so.”

CHAPTER XIX.

SECTION I.

FOR READING.

THE story, "The King of the Golden River," tells how little Gluck was left alone in the house "to mind the roast." It was raining very hard and the little fellow sat close to the fire. There came a knock at the door. Gluck put his head out of the window to see who it was.

Read the description of the strange visitor.

It was the most extraordinary looking little gentleman he had ever seen in his life.

He had a very large nose, slightly brass-colored ; his cheeks were very round, and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours ; his eyes twinkled merrily through long silky eyelashes, his mustaches curled twice round like a corkscrew on each side of his mouth, and his hair, of a curious mixed pepper-and-salt color, descended far over his shoulders.

He was about four-feet-six in height, and wore a conical pointed cap of nearly the same altitude, decorated with a black feather some three feet long.

His doublet was prolonged behind into something resembling a violent exaggeration of what is now termed a

"swallow-tail," but was much obscured by the swelling folds of an enormous, black, glossy-looking cloak, which must have been very much too long in calm weather, as the wind, whistling round the old house, carried it clear out from the wearer's shoulders to about four times his own length.

.

His feather hung down between his legs like a beaten puppy's tail, dripping like an umbrella; and from the ends of his mustaches the water was running into his waistcoat pockets, and out again like a mill-stream.

JOHN RUSKIN.

SECTION II.

STUDY OF DESCRIPTIONS OF PERSONS.

Answer each question in a complete sentence.

The first sentence of the description gives an idea of the little man's general appearance. What words give this general picture?

Ruskin then describes the face of the little gentleman. What is said of the size of his nose? the color? What is the shape of his cheeks? the color? They look as if he had been doing what? What two words help us to see the eyes? the eyelashes? His mustaches were curled like what?

What about the length of his hair? the color? the height of the little man?

How was he dressed? A doublet is a little close-fitting coat coming just below the waist. Doublets are no longer worn. His doublet was like what?

His feather hung down like what? dripped like what? The water was running like what?

Does it help us to see what is described to be told what it looks like?

SECTION III.

DESCRIPTION FOR READING AND STUDY.

Read and study the description of Ichabod Crane as written in "The Legend of Sleepy Hollow."

The cognomen of Crane was not inapplicable to his person. He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together.

His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck, to tell which way the wind blew.

To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for . . . some scarecrow eloped from a cornfield.

WASHINGTON IRVING.

Observe that the first sentence tells us that the cognomen, or name, Crane, was a good one to apply to this person; or, that he looked like a crane. The first paragraph gives us a general picture of him, — his figure, his whole body.

What words are used to describe his head? his ears? eyes? nose? What did his nose look like?

What did he look like as he strode along on a windy day?

SECTION IV.

STUDY OF DESCRIPTIVE WORDS.

Many times a single word has the same meaning as a phrase beginning with *like* or *as*.

Examples: Silky means like silk; coal-black means as black as coal.

Give a group of words beginning with like or as, that has the same meaning as each of the following words. Try to use them in oral sentences.

velvety	kingly	birdlike
glassy	queenly	catlike
icy	womanly	doglike
fiery	gentlemanly	childlike
furry	knightly	needlelike
rosy	brotherly	egg-shaped
sunny	sisterly	golden-yellow
sunshiny	girlish	silver-gray
coppery	boyish	bottle-green
frosty	heroic	conical
starry	angelic	circular

SECTION V.

DICTATION.

Write from dictation the following quotations from the writings of Longfellow. Each describes something by showing its likeness to something else.

“Blue were her eyes as the fairy-flax,
Her cheeks like the dawn of day.”

From “The Wreck of the Hesperus.”

"Thy dress was like the lilies
And thy heart as pure as they."

From "A Gleam of Sunshine."

"White as the snow were his locks, and his cheeks as
brown as the oak leaves." From "Evangeline."

"Black were her eyes as the berry that grows on the thorn
by the wayside." From "Evangeline."

"Brown as a nut was his face, but his russet beard was
already
Flaked with patches of snow, as hedges sometimes in
November." From "Miles Standish."

"And the muscles of his brawny arms
Are strong as iron bands."

From "The Village Blacksmith."

As or *as if* may be followed by a *statement* telling what somebody or something looks or acts like. But *like*, used to show likeness, should be followed by a *word* that names what something looks or acts like.

Examples: In the sentence "The feather drips like an umbrella," *like* is followed by the *word umbrella*. It would be incorrect to say "*like* an umbrella drips," though a person might say "*as* an umbrella drips."

SECTION VI.

FOR WRITING.

I.

Two pupils may dress in some such odd way as Gluck's visitor was dressed. They may be called "The Brownies," and may pose before the class.

Draw "the brownies." Decide which one you will describe.

Write, telling how he looks. Follow the general plan observed in the descriptions studied.

Begin with a sentence that gives a general idea of how the brownie looks. Then describe each part by telling the size, shape, color, and what it looks like, if you can think of anything that will help others to see it more clearly.

II.

Describe a scarecrow that you think would frighten the crows from a cornfield.

Or, imagine that you went to a party where each person dressed in fancy costume. Describe the appearance of the one who looked the funniest, or of the one who looked the ugliest.

Or, describe the Santa Claus you used to picture in your mind.

CHAPTER XX.

SECTION I.

STUDY OF FORMS OF WORDS THAT ASSERT.

GLUCK was very kind to his little visitor. He let him come in and sit by the fire and gave him a piece of the roast. All the time, however, he was in great fear that his two brothers, Hans and Schwartz, would return and beat both himself and the little guest. The extract given below tells what happens.

Read the extract, filling the blanks with the correct forms of the words selected from the lists at the end of the section.

All but three of the blanks should be filled with the forms that assert the action as taking place in past time. *Had* and *had been* before three of the blanks show where the other forms should be used.

There — a tremendous rap at the door. Gluck — to open it. The little gentleman had — his hat off, and was standing in the middle of the kitchen, when the two brothers, Hans and Schwartz, walked in.

“What’s your business?” snarled Hans.

“I am a poor old man, sir,” the little old man —

modestly, "and I — your fire through the window and begged shelter."

Hans had no sooner seized the old gentleman by the collar than away he —, spinning round and round till he — into the corner. Then Schwartz ran at the old gentleman, and he, too, tumbled into the corner. And so there they —.

The two brothers — in the same room. As the clock — twelve, they were awakened by a crash. The door — open with a violence that shook the house. The brothers — up on the bolster.

Dawn came at last. The brothers — into the kitchen. Almost every movable thing had been — away.

come, comes	came	(has, have, or had) come
run, runs	ran	(has, have, or had) run
take, takes	took	(has, have, or had) taken
begin, begins	began	(has, have, or had) begun
see, sees	saw	(has, have, or had) seen
go, goes	went	(has, have, or had) gone
fall, falls	fell	(has, have, or had) fallen
lie, lies	lay	(has, have, or had) lain
sleep, sleeps	slept	(has, have, or had) slept
strike, strikes	struck	(has, have, or had) struck
burst, bursts	burst	(has, have, or had) burst
sit, sits	sat	(has, have, or had) sat
creep, creeps	crept	(has, have, or had) crept
sweep, sweeps	swept	(has, have, or had) swept

Point out six of these words that have the past form like the form used with has, have, or had.

SECTION II.

SUBJECTS OF SENTENCES.

Write in a list the words with which you filled the blanks in Section I.

Study the use of each in the sentence. Each is used to state, or assert, that something was or was not true of some person or thing. This person or thing about whom something was asserted is the subject of the thought.

Before each word in the list you have written, write the subject about which this word asserts something in one of the sentences given.

Remember how to find the subject of a statement. (See page 36.)

Example: Gluck came. Who came? (Answer.) Gluck. *Gluck*, then, is the subject of the statement, "Gluck came to open the door."

SECTION III.

CORRECT USE OF FORMS OF "SIT," "SET," "LIE," AND
"LAY."

Re-read the completed sentence in Section I. containing the word *sat*. Tell why it would have been incorrect to say *set* instead.

Re-read the completed sentence in Section I. containing the word *lay*. Tell why it would have been incorrect to say *laid*.

FORMS OF "SIT," "SET," "LIE," AND "LAY" 133

Sit, sits, and sat are used in speaking of the position a person takes in resting on a chair. *To sit* also means *to perch* and *to cover eggs for hatching*.

Set and *sets* are forms of *to set*. *To set* means *to put* or *place* (something somewhere). The expression "The sun sets" is an exception.

Lie, lies, lay, and lain are forms of *to lie*; *to lie* means *to rest in a horizontal position*.

Lay, lays, and laid are forms of *to lay*; *to lay* means *to put* or *to place something in a horizontal position*, — *to set (something) down*.

Write the following sentences correctly. Read them aloud in class, and tell why the word not used would be incorrect.

The sun was just $\begin{pmatrix} \text{sitting} \\ \text{setting} \end{pmatrix}$ when I $\begin{pmatrix} \text{lay} \\ \text{laid} \end{pmatrix}$ the baby in the bed.

He $\begin{pmatrix} \text{lay} \\ \text{laid} \end{pmatrix}$ awake a long time, but I $\begin{pmatrix} \text{sat} \\ \text{set} \end{pmatrix}$ by him until he fell asleep.

I had just $\begin{pmatrix} \text{laid} \\ \text{lain} \end{pmatrix}$ him down when he awoke. He never $\begin{pmatrix} \text{lies} \\ \text{lays} \end{pmatrix}$ still long at a time. His pet dog sometimes $\begin{pmatrix} \text{sits} \\ \text{sets} \end{pmatrix}$ or $\begin{pmatrix} \text{lies} \\ \text{lays} \end{pmatrix}$ beside the bed.

Rover has often $\begin{pmatrix} \text{lain} \\ \text{laid} \end{pmatrix}$ there all night.

I always $\begin{pmatrix} \text{sit} \\ \text{set} \end{pmatrix}$ a glass of water at the head of the bed.

SECTION IV.

FOR WRITING.

Write an account, true or imagined, of an experience of your own, or of yourself with friends, in a severe storm of rain, hail, or snow, perhaps a thunder-storm. Drenched to the skin or benumbed with cold, you found your way to the nearest house, where you asked for shelter. Tell about this, and how you were received, and your experiences in this home.

Or, if you prefer, write the account of such an experience of another person or persons, in which you had no share.

Or, you may write of yourself as one of the persons in the house, and others may come to your home for shelter.

CHAPTER XXI.

SECTION I.

REVIEW OF CORRECT USE OF SHALL AND WILL.

IN the paragraph quoted below, *shall* is used four times and *will* twice. Point out the place in which one of these words expresses more than future time. Repeat the rule you have learned for the use of *shall* and *will*.¹ Show that these words are used correctly in the paragraph.

“Whoever shall climb to the top of that mountain from which you see the Golden River issue, and shall cast into the stream at its source three drops of holy water, for him, and for him only, the river shall turn to gold. But . . . if any one shall cast unholy water into the river, it will overwhelm him, and he will become a black stone.” So saying, the King of the Golden River turned away.

JOHN RUSKIN.

SECTION II.

REVIEW OF PUNCTUATION OF QUOTATIONS.

The following extracts tell of the conversation of Hans, Schwartz, and Gluck, as each makes the journey to the mountain-top that he may turn the river to gold.

¹ See page 91.

Re-write, punctuate, and capitalize every sentence that contains a direct quotation.¹

Hans saw a gray-haired man extended on the rocks. He stretched his arms to Hans, and cried feebly water I am dying.

I have none; thou hast had thy share of life replied Hans.

When Schwartz saw the old man lying before him, he said water indeed I have n't half enough for myself.

Gluck made up his mind to try his fortune with the golden river.

The little king looked very kind thought he. I don't think he will turn me into a black stone.

So he set off for the mountains.

My son said the old man I am faint with thirst. Pray give me some of that water.

Gluck gave him the water. Only don't drink it all said he.

When he had but five or six drops of water left, he saw a little dog lying on the rocks gasping for breath.

Poor beastie said Gluck it will be dead when I come down again if I don't help it.

He opened the flask and poured all the water into the dog's mouth. In three seconds the dog was gone and there stood the King of the Golden River.

Thank you, but don't be frightened said the monarch. Why did n't you come before continued the dwarf instead of sending those rascally brothers of yours for me to be troubled by turning them into stones.

Abridged and adapted.²

¹ If necessary, review the rules on page 44.

² From Ruskin's *The King of the Golden River*.

SECTION III.

WORDS USED TO DESCRIBE

If you are familiar with Ruskin's story, write as many words as you can that describe the character of Hans and Schwartz; of Gluck.

SECTION IV.

FOR WRITING.

I.

Write a paragraph telling why the waves of the golden river were "like tongues of fire to Hans"; "like black thunder-clouds" to Schwartz; and "as clear as crystal and as brilliant as the sun" to Gluck.

II.

Write an account, true or imagined, telling of thoughtful care given by a boy or girl to some suffering or helpless animal.

Or, tell of kindness shown to an old person by a boy or girl, when the act required self-denial.

Or, write about Gluck's return to Treasure Valley.

Or, imagine that a group of boys and girls gave to a family of poor little children their first happy Christmas. Write about it.

CHAPTER XXII.

SECTION I.

FOR READING.

Read the following extracts from "Spring Jottings,"¹ by John Burroughs.

For ten or more years past I have been in the habit of jotting down, among other things, in my note-book, observations upon the seasons as they passed,—the complexion of the day, . . . the arrival of the birds, and the opening of the flowers.

.
Let me say a word or two in favor of the habit of keeping a journal of one's thoughts and days. . . . When we try to tell what we saw and felt, even to our journals, we discover more and deeper meanings in things than we had suspected. . . . There is hardly anything that does not become much more in the telling than in the thinking or in the feeling. . . .

These leaves from my journal . . . preserve for me the image of many a day which memory alone could never have kept.

March 3, 1879.

A hint of spring. The day warm and the snow melting. The first bluebird note this morning. How sweetly it dropped down from the blue overhead!

March 10, 1879.

A real spring day at last! . . . Bees very lively about

¹ From *Riverby*.

the hive, and working on the sawdust in the wood-yard. . . . The bluebirds! It seemed as if they must have been waiting somewhere close by for the first warm day, . . . for they were here in numbers, early in the morning. . . . No robins yet. Sap runs, but not briskly.

March 12, 1879.

Hundreds of snowbirds with a sprinkling of song and Canada sparrows are all about the house, chirping and lisping and chattering in a very animated manner. . . . Through this maze of fine sounds comes the strong note and warble of the robin, and the soft call of the bluebird.

Feb. 27, 1881.

Warm; saw the male bluebird warbling and calling cheerily. The male bluebird spreads his tail as he flits about at this season, in a way to make him look very gay and dressy.

March 7, 1881.

A perfect spring day at last, — still, warm, and without a cloud. . . . The sap runs, the snow runs, everything runs. Bluebirds the only birds yet. (9 P. M.) A soft, large-starred night; the moon in her second quarter; perfectly still and freezing; Venus throbbing low in the west.

April 1, 1887.

Welcome to April, — the month of the swelling buds, the springing grass, the first nests, the first plantings, the first flowers, and, last but not least, the first shad! The door of the seasons first stands ajar this month, and gives us a peep beyond. . . . The bees usually get their first pollen this month and their first honey. All hibernating creatures are out before April is past. The coon, the chipmunk, the bear, the turtles, the frogs, the snakes come forth beneath April skies.

April 15, 1884.

The long-drawn call of the high-hole comes up from the fields, then the tender, rapid trill of the bush or russet sparrow, then the piercing note of the meadow lark, a flying shaft of sound.

April 21, 1884.

Maple buds just bursting, apple-trees full of infantile leaves. How the poplars and willows stand out! . . . The yellow birds (goldfinches) are just getting on their yellow coats. I saw some yesterday that had a smutty, unwashed look, because of the new yellow shining through the old drab-colored web of the feathers. Violets and dandelions are in bloom. Sparrow's nest with two eggs, maples hanging out their delicate fringe-like bloom. First barn swallows may be looked for any day after April 20.

April 13, 1890.

Everybody is out. . . . All about the robins sang. In the trees the crow blackbird cackled and jingled. . . . Every half minute came the clear, strong note of the meadow lark. The larks were very numerous. . . . The high-hole called and the bush sparrow trilled. . . . Plucked my first blood-root this morning, — a full-blown flower with a young one folded up in a leaf beneath it, only just the bud emerging, like the head of a papoose protruding from its mother's blanket, — a very pretty sight. The blood-root always comes up with the leaf shielding the flower bud, as one shields the flame of the candle in the open air with his hand half closed about it. These days the song of the toad is heard in the land. . . . It is as welcome to me as the song of any bird. . . . Mother toad is in the pool or puddle now depositing that long chain or raveling of eggs. . . . As I look toward the fields where the first brown thrasher is singing, I see emerald

patches of rye. The confident strain of the bird seems to make the fields grow greener hour by hour.

SECTION II.

DICTATION.

In the spelling class, write this paragraph from dictation.

The first of our native flowers to appear was the hepatica, which I found on April fourth. The arbutus and the dicentra appeared on the tenth, and the coltsfoot about the same time. The blood-root, claytonia, saxifrage, and anemone were in bloom on the seventeenth, and I found the first blue violet and great-spurred violet on the nineteenth. I plucked my first dandelion on a meadow slope on the twenty-third, and in the woods, protected by a high ledge, my first trillium. During the month, at least twenty native shrubs and wild flowers bloomed in my vicinity, which is an unusual showing for April.¹

JOHN BURROUGHS.

SECTION III.

STUDY OF WORDS.

Make three lists of words selected from the quotations from Burroughs in Sections I. and II. Write in the first list, names of the birds he saw; in the second, names of animals he mentions; in the third, names of flowers and plants. Underline the names of those that you see in the spring about your home.

From "A Spring Relish," in *Signs and Seasons*.

Tell what the following expressions in his notes are used to describe : —

large-starred
like the head of a papoose protruding from its mother's blanket
as one shields the flame of the candle in the open air with his hand half closed about it
emerald
a flying shaft of sound

SECTION IV.

FOR WRITING.

The paragraph given for dictation¹ shows how Mr. Burroughs put together in an April calendar, or record of out-of-door changes, some of the notes he had made in an April journal.

In the same way, combine in one paragraph his notes made in the month of April to show what flowers and what birds he saw in that month, and the day of the month on which he saw them.

Write for the subject, "An April Calendar."

Write for an opening paragraph, to come before the one you make, the exact quotation of the first two sentences he wrote on the first day of April, 1887.

In the last sentence in your paragraph, tell how many blossoms and how many birds he saw during the month.

¹ See Section II., page 141.

SECTION V.

FOR READING, DISCUSSION AND MEMORIZING.

When James Russell Lowell was a boy, he used to take long rambles in the woods and fields about Elmwood, his Cambridge home. Read thoughtfully the following lines which he wrote about his boyhood.

Answer the questions that follow them, and learn the lines by heart.

"I learned all weather signs of day or night;
No bird but I could name him by his flight,
No distant tree but by his shape was known,
Or, near at hand, by leaf or bark alone.
This learning won by loving looks I hived
As sweeter lore than all from books derived.
I know the charm of hillside, field, and wood,
Of lake and stream, and the sky's downy brood,
Of roads sequestered rimmed with sallow sod,
But friends with hardhack, aster, goldenrod,
.
These were my earliest friends, and latest too,
Still unestranged, whatever fate may do."¹

Do you know any weather signs? What are they? Can you tell any bird by the way it flies? Name the bird or birds. What tree or trees can you name by the shape? by the leaf? by the bark? How may one *hive* learning or lore as bees *hive* honey?

¹ From *An Epistle to George William Curtis*.

What does Lowell mean by "the sky's downy brood"? Read the line in which he speaks of out-of-the-way roads bordered with pale yellow grass. What does he mean by saying that these roads are "friends with hardhack, aster, and goldenrod"? When friends are estranged, they become as if they were strangers. How does this help you to understand what the poet means when he says that these early friends are still unestranged?

In the reading class, read again what Whittier wrote about his boyhood days in the poem, "The Barefoot Boy,"¹ and what Longfellow wrote about Hiawatha's childhood.

SECTION VI.

FOR WRITING.

Write on one of the following subjects:—

Why I Should Like to Live in Whittier's Boyhood Home on the Haverhill Farm.

Why I Should Like to Live the Life of an Indian Boy.

Why I Should Like to Live at Elmwood, Lowell's Boyhood Home.

The Kind of Boy or Girl I Would Choose for My Best Friend.

Why I Should Like to Live at Appledore, Celia Thaxter's Island Home.

¹ See Book I., page 8.

CHAPTER XXIII.

SECTION I.

SPELLING LESSONS.

Read silently and thoughtfully what is written in this section about birds.

Write each paragraph for a spelling lesson. You will need to use many of the words in talking and writing about birds.

BIRDS.

The beak, or bill, of a bird is fitted for its use as a tool. It may be the bird's chisel, hook, hammer, awl, probe, spoon, spear, sieve, net, needle, comb, and brush. Beaks are always hard and horny. They may be long, short, straight, curved, hooked, sharp, blunt, pointed, slender, broad, stout, black, brown, yellow, light, dark. The two parts of the beak are called the upper and lower mandibles. The nostrils are a pair of little holes usually at the base of the upper mandible.

Birds have no teeth. Their food goes into a bag called the crop, and from there to the gizzard, which is so made that it grinds the food as teeth would.

Their ears are under the feathers, one on each side of the head.

The tail may act as a rudder in flight, a balancer in perching, or to some birds, as a brace in climbing. It may be long, short, rounded, square, notched, pointed,

wide, narrow, or forked. The shape of the tail is adapted to the bird's manner of flying. Short-tailed birds usually fly in a straight course and cannot make sharp turns.

Birds that perch, or perchers, have three toes in front and one behind, all on the same level. The hind toe is just opposite the middle front toe, to give a strong grip on the twig or branch. Birds that scratch for their food, or scratchers, have three toes in front and one behind, but the hind toe is higher than those in front, so it is out of the way in scratching. Birds that climb, like the woodpecker, usually have two toes in front and two behind. The toenails, or claws, may be long, short, sharp, blunt, curved, straight, or flat.

SECTION II.

CHANGES IN FORM OF WORDS USED TO MAKE STATEMENTS.

Re-write the three paragraphs about the blue jay as if they were written by the bird itself.

The words *blue jay* and *he* will be changed to *I*. There will also be changes in the words used to refer to the bird, and in the words used to assert.

Example : My tail is barred with black.

Point out each word that is changed and show what change has been made.

THE BLUE JAY.

The blue jay is a large bird, from eleven to twelve inches long, with shaded light-blue back, and darker blue and white wings and tail. The tail is barred with black, and most of its feathers are tipped with white. He wears a jet collar and white necktie. He has a big black bill,

large, sharp eyes, and a rounded tail. He is a percher, and so has three toes in front and one behind.

He bows, nods, jerks, flirts, wheels, and makes all manner of queer motions. He eats almost anything, — nuts, cherries, grasshoppers, caterpillars, corn, grains, and small vegetables. The nest of sticks and bark is made in the branches of a tree. In a loud, harsh voice, the bird chatters, screams, whistles, and laughs; but he sometimes talks to his mate in a soft musical tone.

He is a gay, pert, vain, saucy, quarrelsome, talkative, bustling, clownish bird.

SECTION III.

FOR WRITING.

LESSON 1.¹

Write on the following subject and paragraph topics : —

WHAT A ROBIN DOES.²

Movements : — Does he walk, hop, or run? Does he fly high or low? in a long or short flight? in straight or curved lines?

Food : — What is it? How does he get it?

Nest : — When, where, how, of what built?

Care of Young : — With what and how do they feed the young birds? For how long a time? Do they clean the nest? Do they sometimes teach the birds to fly? How?

¹ If these lessons, in the order given, come at a time when no birds are building nests, they should be postponed until they can be written, as far as possible, from notes made by observation.

² If preferred, some other bird may be studied instead of the robin.

Voice and Language:— Does it sing, chirp, call, scream? Is the voice soft, sweet, musical, loud, shrill, harsh? Does it repeat a few notes again and again? trill? sing a peculiar air or melody of its own?

Disposition:— Does it seem gentle, affectionate, merry, cheery, sad, lonely, cross, or cruel?

LESSON 2.¹

HOW A ROBIN LOOKS.

Size, — length from crown of head to tip of tail.

Color, — of upper part (back), under parts, head (crown and sides), beak, neck, breast, wings, tail, and feet. Any peculiar markings.

Beak, — size, shape, and general structure as adapted to the food and habits.

Tail, — length, breadth, shape.

Feet, — number and arrangement of toes, and general structure as adapted to habits.

SECTION IV.

USE OF SINGULAR FORMS WITH "EACH," "EVERY,"
"NO," "EITHER," AND "NEITHER."

LESSON 1.

Read the following sentences, filling the blanks where there are any: —

Birds have —.

A bird has —.

Every bird has its own song.

Each bird has its own kind of nest.

All birds have — bills suited to — food and habits.

¹ See note on preceding page.

The woodpecker and the blue jay are common. Neither bird is —.

Both the woodpecker and the blue jay are —.

Either bird is —.

Both the meadow-lark and the bobolink have their — on the ground.

In the spring, every bird is welcome, but no bird has a cheerier note than the —.

Of all birds, none is more welcome than the —. Everybody is his friend, and nobody is too busy to enjoy his song.

In each of these sentences, the word that states or asserts is *is*, *has*, *are*, or *have*. Which two of the four words are used in speaking of one person or thing? Which, in speaking of more than one person or thing?

Point out the subject or subjects of each sentence. Point out in each sentence the word that makes the statement. Is the asserting word singular or plural when the meaning of the subject is limited by the word *each*? *every*? *no*?

As you answer each question, read the sentence that contains the word.

When the subject of a statement is limited by one of the words, *each*, *every*, *no*, *either*, or *neither*, it names one person or thing, and the asserting word should be in the singular. Every other word referring to the subject should be in the singular also.

Examples: Each boy *is* in *his* chair (not, are in their chairs). Every boy *is* in *his* chair (not, are in their chairs).

LESSON 2.

Write the following sentences, using the correct one of each group of words given, and filling the blanks to make sensible sentences.

Read your sentences in class and tell why the words not chosen would be incorrect.

Each — (is) (his)
(are) (her) in (their) —.
(his)
(its)

Every — (has) (its)
(have) (his) own —.
(her)
(their)

All — (has) (its)
(have) (her) — — —.
(their)

Both — and — (have) — and (is) —.
(has) — and (are) —.

All the pupils (has)
(have) —.

Each man in the neighborhood (is)
(are) interested in
(his) —.
(their) —.

Every person in the world (is)
(are) interested in (his)
(their) —.

Of all our lessons none (seem)
(seems) to me more difficult
than —.

Everybody (loves)
(love) — and (hates)
(hate) —.

Everything in ^(its)_(their) place ^(is)_(are) best.

Make sentences about the following subjects: *nobody, everybody, anybody, and none (not one person or thing).*

Tell whether the words that assert something about each of these subjects should be singular or plural in form.

SECTION V.

FOR WRITING.

Write the following paragraphs in complete sentences correctly punctuated and capitalized. Use all the words in each paragraph. Before writing each, think how many sentences you will make, and how you will begin each sentence.

ONE YEAR OF BOBOLINK LIFE.

Winter months — feasting and singing in the warm West India Islands — grubs, insects, seeds — grows fat — is called the butter-bird.

About April first — Jamaica too hot — flies over Georgia or South Carolina — settles in rice fields — troubles planters — is called rice-bird.

About middle of May — moves northward to Virginia and Pennsylvania — eats flies, caterpillars, young wheat, and barley — is named reed-bird — male bobolink in gayest mood — sings with all his might — black and white coat with yellow trimmings — now very bright.

At end of May or first of June — again northward — in orchards and grain fields — nest-building —

a little hollow in the ground — rounded up from grass stalks — hidden by weeds and stems.

Father-bird flies back and forth all day long with insects for young birds — must be out of nest before mowing time — gay concert ended.

Male retires to thick reeds to change clothes — comes out in August dressed like mother-bird — leaves beautiful voice with cast-off clothes — eats — grows fat.

First cool September morning — southward — through rice fields — devours soft and milky rice — on through Florida to Brazil or West Indies — once more feasting and singing — sunny tropic lands.

If any of the pupils have learned Bryant's "Robert of Lincoln," one may recite it. If it is in their readers, the pupils may read it at this time. If only one copy is to be had, the teacher or one of the best readers in the class may read it to the rest. This poem shows that Mr. Bryant was well acquainted with Robert of Lincoln, for every picture in the poem is a true one.

SECTION VI.

CORRECT USE OF "EAT," "EATS," "ATE," AND "EATEN."

Write the following sentences, filling the blanks correctly. Where a pair of words is given, choose the correct word.

In class, read your sentences, and give the reason for your choice of words.

In April, the bobolink ^(eat)_(eats) —. In May these birds ^(eat)_(eats) —.

Last year, planters in Georgia said the bobolinks ^(eat)
all their ——— ^(ate).

Farmers in the Middle States said these birds ^(eat)
their ——— ^(ate).

After the nesting season, when the male ^(has) ^(eat)
until he is too fat and lazy to sing, and both male and ^(have) ^(eaten)
female ^(has) ^(eat)
^(have) ^(eaten) greedily, they prepare to leave for
the South.

Never use ēat or ěat for ate or eaten.

SECTION VII.

FOR MEMORIZING.

Learn to recite this poem and to write it from memory.

THE THROSTLE.¹

“ Summer is coming, summer is coming !

I know it, I know it, I know it.

Light again, leaf again, life again, love again ! ”

Yes, my wild little Poet.

Sing the new year in under the blue.

Last year you sang it as gladly.

“ New, new, new, new ! ” Is it then so new

That you should carol so madly ?

“ Love again, song again, nest again, young again, ”

Never a prophet so crazy !

And hardly a daisy as yet, little friend,

See, there is hardly a daisy.

¹ The thrush.

“ Here again, here, here, here, happy year ! ”

O warble, unhidden, unbidden !

Summer is coming, is coming, my dear,

And all the winters are hidden.

ALFRED, LORD TENNYSON.

CHAPTER XXIV.

SECTION I.

FOR READING.

Read in the reading class : —

JOHN BURROUGHS.

Fifty years ago, on a farm near the headwaters of the Delaware River, there lived a boy named John Burroughs. To-day he says of himself, "As a farmer boy, I had known all the common birds well and had loved the woods passionately."

When he was ready to make a home of his own, he bought a hillside farm on the Hudson River, near the lower Catskill Mountains. Away from the farmhouse, down in the woods by the river, he built himself a cabin-study, that he might have a place away from people, and close to trees, flowers, birds, streams, and mountains, where he could think, read, and write. Though he is nearly seventy years old, this cabin is still his best beloved home. (See page 157.)

When Lowell was editor of the "Atlantic Monthly" many years ago, he used to say he was always delighted to get an essay from John Burroughs, it was "so refreshing, — almost like a trip to the woods." Mr. Burroughs is still writing these charming descriptions of out-of-door life, many of which are now collected in books. The titles, "Wake Robin," "Locusts and Wild Honey," "Winter Sunshine," "Fresh Fields," "Signs and Sea-

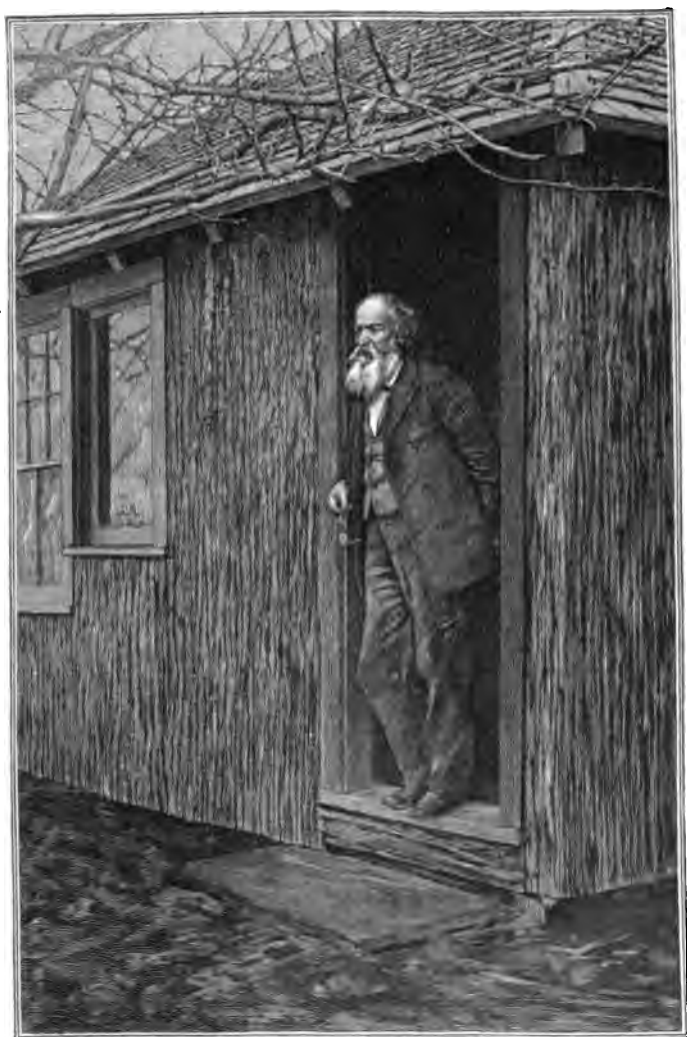
sons," "Birds and Poets," "Riverby," show that they are about what he has seen and loved in nature. And this man is now known on both sides of the ocean as one of our best, truest, and most interesting writers about the world out-of-doors.

A short time ago, Elbert Hubbard of Roycroft visited him, and while there, sat down in the cabin and wrote. The following paragraphs are quoted from his writings:—

"It is seven o'clock in the morning; I am writing this in Slabsides; and out through the climbing morning-glories, upon which the dew yet sparkles, I see John Burroughs working intently in the garden. He is hatless and coatless, and his tumbled snow-white hair and beard are like a halo about his head. The sun, peeping over the mountain-top, seems to caress him. Its rays fall upon him like a benediction. He is the centre of the picture; all around him is the green growing celery; and outside of this little valley rise the hills, emerald at the base, growing purple at the top, and crowned by a white mist."

"It is amazing what a lot of things are in this cabin,—birds' nests, birds' eggs, feathers, fungi, curious crooked sticks, and books full of pressed flowers."

"This pile of notes under the flat stone must have been accumulating a long time. He is always making notes. The eagle's feather we found yesterday suggested a thought, and he said to me, 'That eagle moulted this feather because he is growing better ones.' Clearly this habit of writing down his thoughts and observations has long been a fixed one with John Burroughs. He makes notes on backs of envelopes, margins of newspapers, or on birch bark; and on the walls of Slabsides are various jottings."



From photograph by Clifton Johnson

JOHN BURROUGHS IN HIS STUDY DOOR

"He has never put an enemy in his mouth to steal away his brains ; John Burroughs has no use for tobacco or stimulants ; and so we find him turning into the last lap of the three-score-and-ten with breath sweet as a baby's, muscles that do the bidding of his brain, and nerves that never go on a strike."

John Burroughs has written delightfully of boys, and told how they live in a world of their own. He is like a boy himself. He is full of hope, and is ever expecting to see something beautiful — something curious. Each day for him is a new day, and he goes out in the morning and looks up in the clouds and scans the distant hills ; and as he walks he watches for new things, or old things that may appear in a new light. He looks for beauty and goodness, and lo ! these things are added unto him."

ELBERT HUBBARD.

SECTION II.

FOR WRITING.

LESSON 1.

Imagine that John Burroughs is an old friend of your father, and has invited you to bring two or three friends and spend a week with him in a tent pitched by the side of his cabin.

You go by boat on the Hudson River from New York city to West Park. Leaving the boat, you walk through the woods to his cabin home. He is standing in the door, but he does not see you at once. You are glad to stop for a moment to look at the man your father has told you so much about.

Write a letter home to your father, telling how

Mr. Burroughs looked to you as he stood in the door of his cabin.

Before writing, study the picture on page 157, and read Elbert Hubbard's description of him on pages 156 and 158.

LESSON 2.

You were glad to find some one who could answer almost anything you might ask him about out-of-door life.

Write ten questions that you imagine you asked Mr. Burroughs during your visit.

LESSON 3.

Imagine how the inside of his cabin looks, and write a second letter home describing it.

SECTION III.

CORRECT USE OF "SAW," "SEEN," "A," AND "AN."

Complete the following sentences by filling the blanks and choosing the correct word of each pair given. Write the completed sentences.

Read your sentences in class, and give the reason for each use of a and an.

Last week I ^(saw)
_(seen) a — and an — while you ^(saw)
_(seen) —s.

In March, 1884, Mr. Burroughs ^(saw)
_(seen) —, and before the first of May, 1884, he had ^(saw)
_(seen) —.

One April we $\begin{pmatrix} \text{saw} \\ \text{seen} \end{pmatrix}$ —; and we have often $\begin{pmatrix} \text{saw} \\ \text{seen} \end{pmatrix}$ — in May.

Yesterday my brother $\begin{pmatrix} \text{saw} \\ \text{seen} \end{pmatrix}$ $\begin{pmatrix} \text{a} \\ \text{an} \end{pmatrix}$ —, he saw —, we saw —.

Yesterday my brother $\begin{pmatrix} \text{saw} \\ \text{seen} \end{pmatrix}$ $\begin{pmatrix} \text{a} \\ \text{an} \end{pmatrix}$ —. We had never $\begin{pmatrix} \text{saw} \\ \text{seen} \end{pmatrix}$ one before.

Last week I saw —, you saw —, he saw —, we saw —, and they saw —.

In the spring I have often seen —, you have seen —, he has seen —, we have seen —, and they have seen —.

SECTION IV.

PUNCTUATION AND CAPITALIZATION.

In class, give the reason for each capital letter¹ and each pair of quotation marks used in Section I.

¹ Omit the rule for capitalization of the first word of a sentence.

CHAPTER XXV.

SECTION I.

FOR READING.

THOMAS BAILEY ALDRICH has written some of our best short stories. One is named, "Our New Neighbors at Ponkapog."

He tells how early one spring a young couple from Baltimore moved into a new house near his own. Passing the house daily, he used to see the husband and wife working in the garden together, chattering and singing as they worked, "the wife very young, pretty, and with the air of a lady; the husband somewhat older, but still in the first flush of manhood." They seemed very happy together.

He said he often wished to speak to them, but they always seemed to avoid him, and would hurry away as soon as he walked toward them. They seemed to wish to have nothing to do with any one.

After a while he missed the little lady with "her pretty, slim figure, always draped in some soft black stuff with a bit of something bright at the throat," and day after day he saw the husband digging all alone in the garden.

This is the way the story ends.

"One morning my two boys burst into the library with their eyes sparkling.

" 'You know the old elm down the road ? ' cried one.

" ' Yes. '

" ' The elm with the hang-bird's nest ? ' shrieked the other.

" ' Yes, yes ! — the Baltimore oriole. '

" ' Well, we both just climbed up, and there's three young ones in it ! ' "

Then he smiled to think that the new neighbors had such a promising family.

SECTION II.

FOR WRITING.

Write a story, true or imagined, like the one told by Mr. Aldrich ; write about a bird family in your neighborhood ; or, if you prefer, about a family of squirrels, rabbits, or other animals.

Write as if they were persons. Tell about their making their home ; how they looked ; how they acted ; what they did ; and then, at the very end of your story, reveal the secret that you have been telling about a family of birds or other animals.

Be sure to make the description of the birds or other animals agree with your account of their habits and the kind of nest they build. If you describe a pair of bluebirds, don't describe a robin's nest.

SECTION III.

FOR MEMORIZING.

Learn these lines by heart.

THE NEST.¹

When oaken woods with buds are pink,
And new-come birds each morning sing,
.

Then from the honeysuckle gray
The oriole with experienced quest
Twitches the fibrous bark away,
The cordage of his hammock-nest,
Cheering his labor with a note
Rich as the orange of his throat.

High o'er the loud and dusty road
The soft gray cup in safety swings,
To brim ere August with its load
Of downy breasts and throbbing wings,
O'er which the friendly elm-tree heaves
An emerald roof with sculptured eaves.

JAMES RUSSELL LOWELL.

SECTION IV.

FOR DICTATION.

Write from dictation.

A HOME NEST.

It is an old garret with big brown rafters; and the boards between are stained with the rainstorms of fifty

¹ The last two stanzas are omitted.

years. And as the sportive April shower quickens its flood, it seems as if its torrents would come dashing through the shingles upon you, and upon your play. But it will not: for you know that the old roof is strong, and that it has kept you and all that love you, for long years, from the rain and from the cold; you know that the hardest storms of winter will only make a little oozing leak that trickles down the brown stains like tears.

You love that old garret roof; and you nestle down under its slope with a sense of its protecting power.¹

DONALD G. MITCHELL.

SECTION V.

Write a description, true or imagined, of the garret in your grandmother's house.

Or, write an account, true or imagined, of a good time you once had in an old garret.

¹ From "Rain in the Garret," in *Dream-Life*.

CHAPTER XXVI.

SECTION I.

FOR READING AND DISCUSSION.

*Listen to the teacher's reading of Longfellow's
thoughts about "Rain in Summer."*

RAIN IN SUMMER.

How beautiful is the rain !
After the dust and heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain !

How it clatters along the roofs,
Like the tramp of hoofs !
How it gushes and struggles out
From the throat of the overflowing spout !

Across the window-pane
It pours and pours ;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain !

The sick man from his chamber looks
At the twisted brooks ;
He can feel the cool
Breath of each little pool ;

His fevered brain
Grows calm again,
And he breathes a blessing on the rain.

From the neighboring school
Come the boys,
With more than their wonted noise
And commotion ;
And down the wet streets
Sail their mimic fleets,
Till the treacherous pool
Ingulfs them in its whirling
And turbulent ocean.

In the country, on every side,
Where far and wide,
Like the leopard's tawny and spotted hide,
Stretches the plain,
To the dry grass and the drier grain
How welcome is the rain !

In the furrowed land
The toilsome and patient oxen stand ;
Lifting the yoke-encumbered head,
With their dilated nostrils spread,
They silently inhale
The clover-scented gale,
And the vapors that arise
From the well-watered and smoking soil.
For this rest in the furrow after toil
Their large and lustrous eyes
Seem to thank the Lord,
More than man's spoken word.

Near at hand,
 From under the sheltering trees,
 The farmer sees
 His pastures, and his fields of grain
 As they bend their tops
 To the numberless beating drops
 Of the incessant rain.

.
 These, and far more than these,
 The Poet sees!

.
 He can behold
 Things manifold
 That have not yet been wholly told, —
 Have not yet been wholly sung nor said.
 For his thought, that never stops,
 Follows the water-drops

.
 Down through chasms and gulfs profound,
 To the dreary fountain-head
 Of lakes and rivers under ground ;
 And sees them, when the rain is done,
 On the bridge of colors seven
 Climbing up once more to heaven,
 Opposite the setting sun.

.
 HENRY WADSWORTH LONGFELLOW.

SECTION II.

FOR CLASS CONVERSATION.

Describe in your own words the picture the fifth stanza makes you see ; the sixth. In what way does the "plain stretching far and wide" look

“like a leopard’s tawny and spotted hide”? Describe in your own words the picture painted in the seventh stanza; in the eighth. What is meant by the “fountain-head of lakes and rivers under ground”? What is the name of the “bridge of colors seven”?

SECTION III.

FOR WRITING.

Where would you choose to be on a rainy day? Would you like to be in the fields? in the woods? on a farm? on the water? in a barn? in the tool-house? in the kitchen? in the attic?

What do you like best to do on a rainy day? Do you like to fish? play games? read? tell stories? pop corn? crack nuts? act plays or charades? write letters? make things with the tools in the tool-house? sew? cook and bake? rummage in the trunks filled with old things in the attic? “dress up” in some of the queer old hats and clothes you find? look through the old books and magazines piled away there?

Write about one rainy day in the summer when you had as much fun as you have ever had on a rainy day.

When was it?

Where was it?

With whom were you?

What did you do?

Think how you would like best to spend a rainy

day in summer and write as if you had spent such a day.

When? Where? With whom? Doing what?

SECTION IV.

FOR DICTATION.

Write for a spelling lesson:

I saw *few* birds Monday, *fewer* Tuesday, *fewest* Wednesday, and none Thursday.

I saw *many* birds Friday, *more* birds Saturday, and *most* birds Sunday.

We had *much* rain in May, *more* rain in June, and *most* rain in July.

We had *little* snow in December, *less* snow in January, *least* in February, and none in March.

SECTION V.

USE OF WORDS THAT EXPRESS NUMBER AND QUANTITY.

Read aloud the sentences in Section IV. Instead of each word in italics, read its meaning as given below.

Example: I saw a small number of birds Monday, a smaller number of birds Tuesday, and the smallest number of birds Wednesday.

many	a large number of
more	a larger number of
most	the largest number of

much	a great quantity of
more	a greater quantity of
most	the greatest quantity of

few	a small number of
fewer	a smaller number of
fewest	the smallest number of

little	a small quantity of
less	a smaller quantity of
least	the smallest quantity of

Observe that *more* and *most* refer to both number and quantity. They answer the questions *how many* and *how much*. *Many, few, fewer, and fewest* refer to number only. (How many?) *Much, little, less, and least* refer to quantity only. (How much?)

It is correct to say "I have fewer books than you," not "I have less books than you." It is correct to say, "He has fewest books;" incorrect to say, "He has least books."

Read the following sentences, filling the blanks correctly : —

I have fewer — than my brother.

He has less — than I.

My friend has ^(less)
(fewer) marbles than I.

The best player in the class has ^(fewest)
(least) marbles.

There seem to be ^(less)
(fewer) birds this year than last.

He who does ^(fewest)
(least) kindnesses has ^(fewest)
(least) friends.



CHAPTER XXVII.

SECTION I.

FOR READING.

Read in the reading class :—

MAY-DAY IN OLD ENGLAND.

For hundreds of years it was the custom in every county and village in Old England for all the lads and lasses “to go a-Maying” on the first day of May. Very early in the morning they went to the woods for green boughs and great branches of the white hawthorn bush, called “the May.” Singing and blowing horns, they returned to set the green boughs before every house and hang the white May-bush over doors and windows.

An old English poet pictured the pretty sight.

“Come, my Corinne, come ; and coming, mark
How every field turns to a street, and every street to park,
Made green and trimmed with trees ; see how
Devotion gives to every house a bough
Or branch ; every porch, every door, ere this
An ark, a tabernacle, is
Made up, with white-thorn wreath inwove.”

As the young people trimmed each house they sang : —

“ The moon shines bright, and the stars give light
A little before it is day.
So God bless us all, both great and small,
And send us a joyful May.”

This was only the beginning of the May-day festival. On the village green was a May-pole from fifty to a hundred feet high trimmed with wreaths and ribbons. And round it there was dancing all day long.

Before the day dawned, one of the number was chosen to be Queen of the May. Her throne was a bower of branches built near the pole. Here she was crowned with flowers, while the youths and maidens danced about her and threw their garlands at her feet.

Tennyson wrote the following beautiful poem about a girl who had been chosen Queen of the May : —

THE MAY QUEEN.

You must wake and call me early, call me early, mother dear ;
To-morrow 'ill be the happiest time of all the glad New-year ;
Of all the glad New-year, mother, the maddest, merriest day ;
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

There's many a black, black eye, they say, but none so
bright as mine ;

There's Margaret and Mary, there's Kate and Caroline ;
But none so fair as little Alice in all the land they say,
So I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

I sleep so sound all night, mother, that I shall never wake,
If you do not call me loud when the day begins to break ;
But I must gather knots of flowers, and buds and gar-
lands gay,
For I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

.
Little Effie shall go with me to-morrow to the green,
And you'll be there, too, mother, to see me made the
Queen ;
For the shepherd lads on every side 'ill come from far away,
And I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

The honeysuckle round the porch has woven its wavy
bowers,
And by the meadow-trenches blow the faint sweet cuckoo-
flowers ;
And the wild marsh-marigold shines like fire in swamps
and hollows gray,
And I'm to be Queen of the May, mother, I'm to be
Queen o' the May.

The night winds come and go, mother, upon the meadow-
grass,
And the happy stars above them seem to brighten as they
pass ;

There will not be a drop of rain the whole of the livelong day,
And I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

All the valley, mother, 'ill be fresh and green and still,
And the cowslip and the crowfoot are over all the hill,
And the rivulet in the flowery dale 'ill merrily glance and
play,
For I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

So you must wake and call me early, call me early, mother
dear,
To-morrow 'ill be the happiest time of all the glad New-
year;
To-morrow 'ill be of all the year the maddest, merriest
day,
For I'm to be Queen o' the May, mother, I'm to be
Queen o' the May.

ALFRED, LORD TENNYSON.

The following quoted paragraphs are all descriptions of girls. As you read them, think which one is most like your ideal May Queen.

“ Fifteen-year-old Jo was very tall, thin, and brown, and reminded one of a colt ; for she never seemed to know what to do with her long limbs, which were very much in her way. She had a decided mouth, a comical nose, and sharp, gray eyes, which appeared to see everything, and were by turns fierce, funny, or thoughtful. Her long, thick hair was her one beauty ; but it was usually bundled into a net to be out of her way. Round shoulders had

Jo; big hands and feet, a fly-away look on her clothes, and the uncomfortable appearance of a girl who was rapidly shooting up into a woman, and did n't like it.

"Elizabeth — or Beth, as every one called her — was a rosy, smooth-haired, bright-eyed girl of thirteen, with a shy manner, a timid voice, and a peaceful expression, which was seldom disturbed. Her father called her 'Little Tranquillity,' and the name suited her excellently.

"Amy, though the youngest, was a most important person, — in her own opinion at least. A regular snow-maiden, with blue eyes, and yellow hair curling on her shoulders, pale and slender, and always carrying herself like a young lady mindful of her manners." ¹

LOUISA M. ALCOOT.

"Little Jane and I were dressed alike; we always had dark eyes and rosy cheeks; but Little Jane was round and plump, with fair skin and loose golden curls, and a little straight row of pearls for teeth, whereas I was lank and brown, with crooked teeth, and hair as straight as an Indian's." ²

M. E.

SECTION II.

WORDS USED TO DESCRIBE.

All the words in the following lists have been used to describe girls and women. Not all could be used of any one girl or woman. You may select some of these words to describe your ideal Queen of the May. Learn to spell the words correctly.

pretty	handsome	attractive
winning	winsome	charming

¹ From *Little Women*.

² From *Little Jane and Me*.

agreeable	graceful	gracious
delightful	beautiful	stately
lively	queenly	slender
merry	mischievous	dignified
ladylike	gay	sweet-tempered
sunny	bright	unselfish
womanly	affectionate	gentle
modest	sweet	lovable
quick-witted	sincere	frank
generous	quiet	

We should not say a person is beautiful or handsome if she is only pretty. A girl may be charming, delightful, gracious, and very agreeable, and not be pretty. She may be pretty and neither beautiful nor handsome. A girl may be stately and fine-looking, but we should not say she is elegant or magnificent.

SECTION III.

FOR WRITING.

Think of a girl you would choose to be Queen of the May; either one you know or one you imagine. If you have a real girl in mind, do not tell her name, but describe her. Tell how this real or imaginary girl looks; and how her face, eyes, and manner show what kind of a girl she is.

Begin with a sentence that gives a general picture of her, — her size, figure, and complexion.

And then tell about her face, — eyes, mouth, nose, cheeks, — and her hair. Tell how her face, eyes, and manner show what kind of girl she is.

Tell what or whom she looks like or seems like in any respect, if you think of any likeness that will help to picture her.

Be sure that your picture shows her character, — the kind of girl she is in mind and heart.

SECTION IV.

FOR COPYING AND ORAL DISCUSSION.

Copy the following quotation : —

“ Here the May-pole rears its crest,
With the rose and hawthorn dressed ;
In the midst, like a young queen,
Flower-crowned, of the rural green,
Is the bright-cheeked girl, her eye
Blue, like April morning sky.
Farewell, cities ! who could bear
All the smoke and all the care,
All the pomp, when wooed away
By the azure hours of May ?
Give me woodbine-scented bowers,
Blue leaves of the violet flowers,
Clear sky, fresh air, sweet birds and trees,
Sights and sounds and scenes like these.”

Tell in your own words what the first two lines tell us the writer sees, using other words of the same meaning instead of the words “rears its crest.” Give the next sentence of four lines as you think the writer would have written them if he had not rhymed the lines, but had written a sentence in prose. Would he prefer to be in the

city or in the country in May? How do you know?

SECTION V.

FOR WRITING.

Imagine that after you have read about the Old English May-day, one of the class proposes that you have a May-day celebration something like the one described. You hang May baskets instead of decorating the streets and houses; but you have a May-pole in the school-yard, a "Queen of the May," and a day of fun and out-of-door games.

Write an account of this day as you imagine it to be spent.

Your subject may be, "Our Old-Fashioned May-Day"; or you may change this for any other title that you prefer.

SECTION VI.

FOR MEMORIZING.

Learn by heart:—

"The year's at the spring
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn;
God's in his heaven—
All's right with the world.¹

ROBERT BROWNING.

¹ From *Pippa Passes*.

REVIEW.

RULES FOR PUNCTUATION AND CAPITALIZATION.

The Period is used to close :

- (1) a statement, and a command or wish, except when sudden, strong feeling is expressed ;
- (2) an abbreviation and an initial ;
- (3) a letter heading, a signature, and a title used alone.

The Exclamation Mark is used to close an expression of sudden, strong feeling.

The Question Mark is used to close a question.

The Capital Letter is used to begin :

- (1) the first word of every sentence ;
- (2) the first word of a line of poetry ;
- (3) names of persons and places, and words derived from names of persons and places ;
- (4) names of months, holidays, and days of the week ;
- (5) names applied to Deity ;
- (6) names of things personified ;¹
- (7) the first word and every important word in a title ;
- (8) an abbreviation, if the entire word would begin with a capital letter ;
- (9) the name of a point of the compass used to denote a section of country ;
- (10) the first word of a direct quotation ;²
- (11) the greeting and the complimentary close of a letter.

The Comma is used to separate :

- (1) words and expressions used in a series ;
- (2) the name of a person addressed from what is said to him ;
- (3) a word from the word it explains when both have the same meaning ;
- (4) the items of a letter-heading, date, and address ;
- (5) the word *yes* or *no* from the sentence it precedes ;

¹ There are frequent exceptions to this rule.

² A quoted word or phrase introduced by itself into a sentence does not usually begin with a capital letter.

- (6) an unbroken direct quotation from preceding words in a sentence except when the quotation is long, or formally introduced;
- (7) an unbroken direct quotation from words following in the sentence except when the quotation is a question or an exclamation;
- (8) the parts of a broken quotation from the words not quoted unless the quotation is broken between two distinct statements.

The apostrophe is used:

- (1) in place of omitted letters in contractions;
- (2) with *s* at the end of names to show possession.

The hyphen is used to separate:

- (1) the parts of a compound word;
- (2) the syllables of a word broken at the end of a line.

RULES FOR WRITING PLURALS.

Most plurals are formed by adding *s* or *es* to the singular.

To form the plural of a name ending in the singular with *y* after a consonant, change the *y* to *i* before adding *es*.

Thirteen words that end in *f* and three that end in *fe* form their plurals by changing *f* to *v* before adding *es*.

RULES FOR WRITING POSSESSIVES.

To write the possessive form, add the apostrophe and *s* (*'s*) to both singular and plural names except when the plural ends in *s*. Add the apostrophe only when the plural ends in *s*.

RULES FOR PUNCTUATION OF QUOTATIONS.

Every direct quotation and each part of a broken quotation should be enclosed in quotation marks.

Every quotation within a quotation should be enclosed in single quotation marks.

The title of a book, poem, essay, lecture, or picture may be enclosed in quotation marks when it is introduced into a sentence.¹

When a quotation introduced into a sentence comes

¹ Titles are also often underlined or printed in italics.

before words not quoted, it is separated from them by a comma, if the quotation closes with a statement; by a question mark if it closes with a question; by an exclamation mark if it closes with an exclamation.

When a quotation introduced into a sentence follows words not quoted, it is separated from them by a comma unless the quotation is long or formally introduced.

A long quotation, or a quotation formally introduced, is usually preceded by a colon, or by a colon and a dash.

Each part of a broken quotation is cut out, or separated, from the words of the author by a comma, unless the quotation is broken into two distinct statements. In this case, a semicolon usually follows the words of the author.

PART II



THE SONG OF THE LARK

Jules Breton

CHAPTER XXVIII.

SECTION I.

STUDY OF PICTURE.

JULES BRETON, the French artist, who painted "The Song of the Lark," began to draw and paint before he was four years old. In his best pictures he shows us the peasants of his country as he saw them at work in the harvest field. He felt the loves and the longings, the joys and the griefs, of these simple people in the dull, narrow round of their daily labors. His pictures tell the story of their lives; they make us feel the weight of their heavy burdens, and the beauty of their homely joys and simple loves.

In class, talk about the picture. Answer the following questions in complete sentences. Tell anything else, and ask any other questions, that the picture suggests to you.

Do you think this picture is rightly named? Why? Why not name it "The Peasant Girl," as she is seen so much more plainly than the lark? Look closely until you see why no other name than the one chosen by the artist gives the true idea of the story the picture tells.

What season of the year is it? What tells you so? What time of the day is it? How do you know?

Where is the peasant girl going? What tells this? Why has she stopped? What does her face tell of her feeling? What do you notice about her head? her arms? Does the position of her body, her pose, tell you anything of her feeling?

Do you think this song of the lark will ring in her ears long after the bird has stopped singing? Will she think about it as she reaps and gleans in the harvest field?

SECTION II.

POEM FOR READING AND STUDY.

The poet Wordsworth painted a beautiful word-picture of a Scotch lass in a harvest field in the Highlands, as he saw her at work and heard her sing.

Perhaps she, too, had heard the song of the lark, and had borne it in her heart until she sang it out in the song Wordsworth heard.

Give close attention to the teacher's repeated reading or recitation of the poem. Imagine the pictures as you hear the words.

Read the paragraphs that follow the poem, and answer the questions in class.

Read the poem many times to yourself, carefully and slowly.

THE SOLITARY REAPER.

Behold her, single in the field,
Yon solitary Highland lass !
Reaping and singing by herself ;
Stop here, or gently pass !
Alone she cuts and binds the grain,
And sings a melancholy strain ;
Oh, listen ! for the vale profound
Is overflowing with the sound.

No nightingale did ever chant
More welcome notes to weary bands
Of travelers in some shady haunt,
Among Arabian sands.

A voice so thrilling ne'er was heard,
In spring-time from the cuckoo bird,
Breaking the silence of the seas
Among the farthest Hebrides.

.
Whate'er the theme, the maiden sang
As if her song could have no ending ;
I saw her singing at her work,
And o'er the sickle bending ; —
I listened, motionless and still ;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

WILLIAM WORDSWORTH.

If, in the second line of the poem, Wordsworth had used the word *peasant* instead of *Highland*, might the first two lines of the poem refer to the picture, "The Song of the Lark"? How does the

dress of the girl in the picture show that she is not a "Highland lass"?¹ What four expressions in the first stanza show that the girl Wordsworth sees is alone? Imagine you see her in the harvest field. What word does the poet use instead of *sad* to describe her song? What word instead of *valley*? *deep*?

The nightingale, a bird whose home is across the seas, is one of the sweetest singers in the world; it sings in quiet places after sunset; it often pours forth its sad, sweet song until midnight. Do you see the shady spot in the Arabian desert, and the weary travelers resting under the palms listening to the music of the quiet night? In the last four lines of this stanza, you are taken from the quiet of the desert of the South to the quiet of the ocean islands of the North. When you think of the Hebrides as hundreds of rocky, mountainous islands,—islands away out in the ocean where the voice of man is seldom heard, and then think of the cuckoo-bird as the first spring songster to break the silence of the long winter, you are helped to feel how thrilling its voice must be. Why does the poet use these comparisons? Are they better than such a statement as, "She sang a sweet and thrilling song"? Why? Which pleases you most, the comparisons or the statement? Why?

¹ Pronounce correctly the vowel sounds in *lass*, *päss*, *chant*, *häunt*, *bänds*, and *sänds*.

What word in the first line of the third stanza means "the subject of her song"? Did the Solitary Reaper know what she was doing for Wordsworth? Did the lark know it was cheering the peasant girl?

Learn the last stanza by heart.

SECTION III.

WRITTEN EXERCISE.

For a written spelling lesson, write the stanza and the words following it. Mark the vowel sounds in the words in columns.

"Up with me! up with me into the clouds!
 For thy song, Lark, is strong;
 Up with me! up with me into the clouds!
 Singing, singing,
 With clouds and sky about thee ringing,
 Lift me, guide me till I find
 That spot which seems so to thy mind!"

WILLIAM WORDSWORTH.¹

sol i ta ry	night in gale	mo tion less
pro found	trav el ers	A ra bi an
chant	haunt	lis tened

Give the reason for all the exclamation marks in the stanza; and for the commas in the second line.

¹ From *To a Skylark*.

Pronounce the single words correctly, give their meanings, and read the line in which each is used in the poem.

SECTION IV.

EXERCISE IN COMPOSITION.

Write about Breton's picture, "The Song of the Lark."

Why is it so named?

What season and what time of year are shown?

Where is the girl going? What is she doing?

What shows you how she feels?

What will the song of the lark do for her?

Follow the further suggestions given in the questions at the end of the first section in this chapter.

CHAPTER XXIX.

SECTION I.

FOR READING.

Read in the reading class : —

PIPPA'S SONG.

All the year in the little village of Asola the great wheels of the mill went round and round. . . . The poet tells us there was a child whose name was Pippa, who worked all day in this mill, winding silk on the little whirling, whirling spools.

Now in the year there was one day they gave her for her own — one perfect day when she could walk in the sweet meadows, or wander toward the far strange hills. And this one precious day was so shining and full of joy to Pippa that its light shone all about her until the next, making itself into dreams and little songs that she sung to her whirling spools.

One night, when the blessed time would be next morning, she said to the day : —

“ Sweet Day, I am Pippa, and have only you for the joy of my whole long year ; come to me gentle and shining, and I will do whatever loving deed you bring me.”

And the blessed day broke golden and perfect !

She sprang up singing ; she sang to the sunbeams, and to her lily, and to the joy in the world ; she ran out and leaped as she went ; the grass blew in the wind, and the long yellow road rolled away like unwound silk.

She sang on and on, hardly knowing. And it was a sweet song no one had ever heard. It was what birds sing, only this had words; and this song was so full of joy that when a sad poet heard it he stopped the lonely tune he piped, and listened till his heart thrilled. And when he could no longer hear, he took up the sweet strain and sang it so strong and clear that it set the whole air a-singing. The children in the street began dancing and laughing; the old looked up; a lame man felt that he might leap; and the blind who begged at corners forgot they did not see, the song was so full of the morning wonder.

But little Pippa did not know this; she had passed on singing.

Out beyond the village there were men who worked, building a lordly castle. And there was a youth among them who was a stair-builder, and he had a deep sorrow. The dream of the perfect and beautiful work was in his life, but it was given to him to build only the stairs men trod on. And as he knelt working wearily at his task, from somewhere beyond the thickets there came a strange, sweet song, and these were the words: —

“All service ranks the same with God.
There is no last or first!”

The youth sprang up; the wind lifted his hair, the light leaped into his eyes, and he began to do the smallest things perfectly.

Farther down the road there was a ruined house; a man leaned his head on his hand and looked from the window. A great deed that the world needed must be done; and the man loved the deed, but his heart had grown faint, and he waited.

And it chanced that Pippa passed, singing, and her

song reached the man ; and it was to him as if God called. He rose up, brave and strong, and leaping to his horse, he rode away to give the great deed to the world.

At night when the tired Pippa lay upon her little bed, she said to the day, "Sweet Day, you brought me no loving deed to give in payment for the joy you gave."

But the day knew.

And on the morrow the child Pippa went back to the mill and wound the silk bobbins, and she was so full of gladness she hummed with them all day.¹

MAUD MENEFEE.

SECTION II.

STUDY OF THE SENTENCE.

LESSON 1.

The words that are the expression of a complete thought are called a sentence.

Study a thought to find of what and how many parts it is made.

"The child was happy" is the expression of a complete thought ; these words make a sentence.

You had this thought in your mind before you expressed it in words. You had a mental picture, or idea, of a child ; an idea of happiness ; and then the idea that the happiness belonged to the child. You used the word *child* to tell what your thought was about ; the word *happy* to tell what you thought about the child ; and the word *was* to

¹ Retold from Robert Browning's poem in *Child Stories from the Masters*. Rand, McNally and Co., publishers. Used by special permission.

state, or assert, that the two ideas belonged together.

Every thought has these three parts ; and so every sentence must express these three ideas :—

An idea of the subject, or that about which something is thought.

An idea of what is thought about the subject.

An idea that the subject and what is thought about it belong together ; in other words, an idea of joining, stating, or asserting.

The part of the sentence that tells about whom or what the statement is made is called the subject ; the part that tells what is thought, and asserts that it is thought about the subject, is called the predicate.

Every sentence, then, may be divided into two parts ; the subject and the predicate.

Every predicate contains two ideas : the idea of what is thought and the asserting idea.

Divide each of the following sentences into two parts, the subject and the predicate. In each, the part of the predicate that asserts, or ties together, is enclosed in brackets. Tell what is asserted of each subject.

Example : The child [was] happy.

Subject, — “ The child.”

Predicate, — “ was happy.”

Asserting word of the predicate, — “ was.”

The word *was* is used to assert *happiness* of the subject, *child*.

Pippa [was] glad.
Her song [was] joyful.
The man [is] strong now.
The youth [is] brave now.
The lark [is] singing.
The girl [is] standing still.
She [is] listening to the song.
The Highland lass [was] singing in the field.
The poet [was] motionless and still.

LESSON 2.

Sometimes one word in a sentence both asserts and tells what is asserted.

Examples: In the sentence, *The girl sings*, the word *sings* asserts *singing*. In the sentence, *The lark sang*, the word *sang* asserts singing as having taken place in past time.

In the following sentences given for study the word that both asserts and tells what is asserted of the subject is enclosed in brackets.

Point out the subject and the predicate of each sentence. Tell what the word in brackets asserts of the subject, and tell whether it asserts the action as taking place in present or past time.

Example: The girl [stopped] on her way to the fields.

Subject, — “The girl.”

Predicate, — “stopped on her way to the fields.”

The word *stopped* asserts that the action, *stopping*, took place in past time.

The girl [heard] the song of the lark.
Pippa [sang] a sweet song.
The poet [heard] her sing.
Birds [sing] such songs.
The children [laughed].
They [danced].
Men [forgot] their lameness.
The knight [leaped] to his horse.
He [rode] away.
Pippa [lay] upon her little bed at night.
The child [thanked] God for her beautiful day.

The word that asserts, whether it tells or does not tell what is asserted, is called a verb. All the words in the brackets in Lesson 1 and in Lesson 2 are verbs because they are used to assert. In Lesson 1 they only assert; in Lesson 2 they both assert and tell what is asserted.

Observe that the subject of a sentence is always a name of something, or a word or group of words used instead of a name.

A word used to name a subject of thought is called a noun.

A word used instead of a name is called a pronoun.

LESSON 3.

Study the supplementary lesson on page 350, and read your sentences in class.

LESSON 4.

Point out ten verbs in the story of Pippa, and the subject of each.

In five other sentences of the story, point out noun-subjects, and the verb of which each is the subject.

Learn : —

A sentence is a complete thought expressed in words.

Every sentence may be divided into two parts: the subject and the predicate.

The subject of a sentence is the part that tells about whom or what the statement is made.

The predicate of a sentence is the part that tells what is thought, and asserts that it is thought about the subject.

A verb is the part of the predicate used to assert.

A noun is a word used to name a subject of thought.

A pronoun is a word used instead of a name.

SECTION III.

WRITTEN EXERCISES.

I.

Write from dictation : —

"There is a difference in boys : some are always jolly, and some go scowling always through life as if they had a stone-bruise on each heel. I like a jolly boy." ¹

CHARLES DUDLEY WARNER.

"The music in my heart I bore
Long after it was heard no more." ²

WILLIAM WORDSWORTH.

¹ From *Being a Boy*.

² From *The Solitary Reaper*.

II.

Write from memory : —

PIPPA'S SONG.¹

The year's at the spring
And day's at the morn ;
Morning's at seven ;
The hillside's dew-pearled ;
The lark's on the wing ;
The snail's on the thorn ;
God's in his heaven —
All's right with the world !²

ROBERT BROWNING.

SECTION IV.

EXERCISES IN COMPOSITION.

I.

Write a story, true or imagined, about how a song, or a merry whistle, or a laugh, or a cheery word, helped you or some one else to work and be happy.

II.

Write a paragraph about the jolliest boy or the merriest girl you know. How does the happy spirit show itself in the face? manner? actions? Do other girls and boys like to be with this cheery person?

¹ Memorized in Chapter XXVII., Section VI.; see page 178.

² From *Pippa Passes*.

CHAPTER XXX.

SECTION I.

FOR READING, STUDY, AND DISCUSSION.

IN this section there are extracts from two poems written by Whittier.

Read each selection silently, and study the questions at the end of it. Answer them in class in complete sentences.

After the class conversation, read each selection aloud in the reading class.

THE HUSKERS.

It was late in mild October, and the long autumnal rain
Had left the summer harvest-fields all green with grass
again ;
The first sharp frosts had fallen, leaving all the woodlands
gay
With the hues of summer's rainbow, or the meadow-
flowers of May.

.

And lo ! as through the western pines, on meadow, stream,
and pond,
Flamed the red radiance of the sky, set all afire beyond,
Slowly o'er the eastern sea-bluffs a milder glory shone,
And the sunset and the moonrise were mingled into one !

As thus into the quiet night the twilight lapsed away,
And deeper in the brightening moon the tranquil shadows
lay,
From many a brown old farm-house, and hamlet without
name,
Their milking and their home-tasks done, the merry
huskers came.

Swung o'er the heaped-up harvest, from pitchforks in the
mow,
Shone dimly down the lanterns on the pleasant scene
below ;
The growing pile of husks behind, the golden ears before,
And laughing eyes and busy hands and brown cheeks
glimmering o'er.

Half-hidden, in a quiet nook, serene of look and heart,
Talking their old times over, the old men sat apart ;
While up and down the unhusked pile, or nestling in its
shade,
At hide-and-seek, with laugh and shout, the happy chil-
dren played.

Urged by the good host's daughter, a maiden young and
fair,
Lifting to light her sweet blue eyes and pride of soft
brown hair,
The master of the village school, sleek of hair and smooth
of tongue,
To the quaint tune of some old psalm, a husking-ballad
sung.

JOHN GREENLEAF WHITTIER

Study this story of a husking bee.

In what time of year was it? At what time of day? What words describe the sunset? the moon-rise? the twilight? What word might have been used instead of *lapsed*? *tranquil*?

What lines tell whom the story is about? What lines tell where they came from? The fourth stanza pictures the place to which they go.

Read the lines which picture the scene in the barn.

The young huskers are the centre of this picture. Observe the words used to describe them, — *merry laughing eyes, busy hands, brown cheeks*.

Tell about all the other persons you see in the picture. What words show how to group the others about the youths and maidens?

What words describe the singer? the maiden that urged him to sing?

THE HUSKING.

It was the pleasant harvest-time,
When cellar-bins are closely stowed,
And garrets bend beneath their load,

And the old swallow-haunted barns, —
Brown-gabled, long, and full of seams
Through which the moted sunlight streams,

.

Are filled with summer's ripened stores,
Its odorous grass and barley sheaves,
From their low scaffolds to their eaves.

On Esek Harden's oaken floor,
With many an autumn threshing worn,
Lay the heaped ears of unhusked corn.

And thither came young men and maids,
Beneath a moon that, large and low,
Lit that sweet eve of long ago.

They took their places ; some by chance,
And others by a merry voice
Or sweet smile guided to their choice.

How pleasantly the rising moon,
Between the shadows of the mows,
Looked on them through the great elm-boughs!

On sturdy boyhood sun-embrowned,
On girlhood with its solid curves
Of healthful strength and painless nerves!

And jests went round, and laughs that made
The house-dog answer with his howl,
And kept astir the barn-yard fowl ;

And quaint old songs their fathers sang,
In Derby dales and Yorkshire moors,
Ere Norman William trod their shores.¹

JOHN GREENLEAF WHITTIER.

¹ From *Mabel Martin*.

What lines show the time of year? the time of day? place? persons? what they did?

Compare the pictures of the huskers given in the two selections. In what ways are they *alike*? *unlike*? Which do you consider better? Why?

Compare the two pictures of the lighting of the barn. Which do you like better? Why?

What word is used in both selections to describe the tunes and songs sung? Give another word of nearly the same meaning.

After reading both extracts aloud in class, tell which one you like better. If you can do so, give the reason for your choice.

Are husking-bees often held now? Why not?

SECTION II.

SPELLING LESSON.

Write the words below from dictation, spell them orally, and mark the vowel sounds in the accented syllables of the words in italics.

huskers	<i>kernels</i>	quiet
harvester	<i>haymow</i>	<i>merry</i>
field	beneath	<i>laughing</i>
valleys	shocks	children
pumpkin	corn-stalks	maidens
busy	bleached	village
grain	twilight	youths
<i>granary</i>	autumn	<i>threshing</i>
<i>pleasant</i>	lanterns	healthful

SECTION III.

EXERCISES IN COMPOSITION.

I.

*Write a letter.*¹

Imagine that you are visiting on a farm, and write a letter home ; or that you live on a farm and write a letter to a friend in the city.

You have just attended an old-fashioned husking-bee. Your letter is written to give an account of it.

Or, write in the form of a letter an account, true or imagined, of a good time you have had on a farm that you could not have had in town.

Perhaps you were in the hayfield and rode home on a load of hay. Or you may have been out in the grain-field when the threshers were at work. Or were you on a sheep farm at sheep-shearing time? Possibly you watched the "round up" of a herd of cattle on a Western prairie.

II.

You may write on one of these subjects : —

What I most enjoy on a farm.

What I would most enjoy on a farm.

¹ Before writing, think carefully about the correct form of heading, of greeting, of the first line of the body of the letter, of complimentary close, and of signature. If necessary, look at the letter-form on page 389.



Siefert

THE HARVESTERS' RETURN

III.

Study the picture on page 205, and write a description of it.

Subject: The Picture, "The Harvester's Return."

Topics —

Time — How shown?

Place — How shown?

Persons — Who are they? How do they look?

What are they doing? Which group do you think is the most interesting part of the picture? We may call this the centre of interest. Group other persons and things in the picture in relation to this central group.

Observe the difference between describing a picture, and telling the story it suggests.

Study Lessons 1, 2, and 3 on pages 350 and 353. Discuss your written sentences in class, and recite what is given to be learned.

CHAPTER XXXI.

SECTION I.

FOR READING.

NUT-GATHERING.

ONE of the best things in farming is gathering the chestnuts, hickory-nuts, butternuts, and even beech-nuts, in the late fall, after the frosts have cracked the husks and the high winds have shaken them, and the colored leaves have strewn the ground. On a bright October day, when the air is full of golden sunshine, there is nothing quite so exhilarating as going nutting. Nor is the pleasure of it altogether destroyed for the boy by the consideration that he is making himself useful in obtaining supplies for the winter household. The getting-in of potatoes and corn is a different thing ; that is the prose, but nutting is the poetry, of farm life. I am not sure but the boy would find it very irksome, though, if he were obliged to work at nut-gathering in order to procure food for the family. He is willing to make himself useful in his own way. The Italian boy, who works day after day at a huge pile of pine-cones, pounding and cracking them and taking out the long seeds, which are sold and eaten as we eat nuts (and which are almost as good as pumpkin-seeds, another favorite with the Italians), probably does not see the fun of nutting. Indeed, if the farmer-boy here were set at pounding off the walnut-shucks and opening the prickly chestnut-burs as a task, he would think himself an ill-used boy. What a hard-

ship the prickles in his fingers would be! But now he digs them out with his jack-knife, and he enjoys the process on the whole. The boy is willing to do any amount of work if it is called play.

In nutting, the squirrel is not more nimble and industrious than the boy. I like to see a crowd of boys swarm over a chestnut-grove; they leave a desert behind them like the seventeen-years locusts. To climb a tree and shake it, to club it, to strip it of its fruit and pass to the next, is the sport of a brief time. I have seen a legion of boys scamper over our grassplot under the chestnut-trees, each one as active as if he were a new patent picking-machine, sweeping the ground clean of nuts, and disappear over the hill before I could go to the door and speak to them about it. Indeed, I have noticed that boys don't care much for conversation with the owners of fruit-trees. They could speedily make their fortunes if they would work as rapidly in cotton-fields. I have never seen anything like it except a flock of turkeys removing the grasshoppers from a piece of pasture.¹

CHARLES DUDLEY WARNER.

UNDER THE WHITE BIRCHES.

Men may say what they will in praise of their houses, . . . but, for our part, we are agreed that there is nothing to be compared with a tent. . . . It follows the wishes of its inhabitants, and goes with them, a traveling home, as the spirit moves them to explore the wilderness. At their pleasure, new beds of wild flowers surround it, new plantations of trees overshadow it, and new avenues of shining water lead to its ever-open door.

.

¹ From *Being a Boy*.

But it must not be supposed that every spot in the woods is suitable for a camp. . . . It is always necessary to look carefully for a bit of smooth ground on the shore, far enough above the water to be dry, and slightly sloping, so that the head of the bed may be higher than the foot. Above all, it must be free from big stones and serpentine roots of trees. A root that looks no bigger than an inch-worm in the daytime assumes the proportions of a boa-constrictor at midnight—when you find it under your hip-bone. There should also be plenty of evergreens near at hand for the beds. Spruce will answer at a pinch ; it has an aromatic smell ; but it is too stiff and humpy. Hemlock is smoother and more flexible ; but the spring soon wears out of it. The balsam-fir, with its elastic branches and thick flat needles, is the best of all. A bed of these boughs a foot deep is softer than a mattress, and as fragrant as a thousand Christmas-trees. Two things more are needed for the ideal camp-ground — an open situation, where the breeze will drive away the flies and mosquitoes, and an abundance of dry firewood within easy reach.

.
All these conditions are met in our favorite camping place. . . . A rocky point juts out into the river, and makes a fine landing for the canoes. There is a dismantled fishing-cabin a few rods back in the woods, from which we can borrow boards for a table and chairs. A group of cedars on the lower edge of the point opens just wide enough to receive and shelter our tent. At a good distance beyond ours, the guides' tent is pitched ; and the big camp-fire burns between the two dwellings. A pair of white birches lift their leafy crowns far above us, and after them we name the place.

.

And truly it (the white birch) is an admirable, lovable, and comfortable tree, beautiful to look upon and full of various uses. Its wood is strong to make paddles and axe handles, and glorious to burn, blazing up at first with a flashing flame, and then holding the fire in its glowing heart all through the night. Its bark is the most serviceable of all the products of the wilderness. . . . It can be peeled off in a huge roll from some giant tree and fashioned into a swift canoe to carry man over the waters. It can be cut into square sheets to roof his shanty in the forest. It is the paper on which he writes his woodland dispatches, and the flexible material which he bends into drinking-cups of silver lined with gold. A thin strip of it wrapped around the end of a candle and fastened in a cleft stick makes a practicable chandelier. A basket for berries, a horn to call the love-lorn moose through the autumnal woods, a canvas on which to draw the outline of great and memorable fish — all these and many other indispensable luxuries are stored up for the skillful woodsman in the birch bark.¹

HENRY VAN DYKE.

SECTION II.

WRITTEN EXERCISES.

Write these quotations from dictation. Make no mistakes in spelling and punctuation.

My friends, I shall speak of trees as we see them, love them, adore them in the fields, where they are alive, holding their green sunshades over our heads, talking to us with their hundred thousand whispering tongues.²

OLIVER WENDELL HOLMES.

¹ From *Little Rivers*. Copyright, 1895, by Charles Scribner's Sons.

² From *The Autocrat of the Breakfast-Table*.

Why not call trees people? — since, if you come to live among them year after year, you will learn to know many of them personally, and an attachment will grow up between you and them individually.¹

W. C. PRIME.

Trees seem to come closer to our life. They are often rooted in our richest feelings, and our sweetest memories, like birds, build nests in their branches. I remember, the last time that I saw James Russell Lowell (only a few weeks before his musical voice was hushed), he walked out with me into the quiet garden at Elmwood to say good-bye. There was a great horse-chestnut tree beside the house, towering above the gable, and covered with blossoms from base to summit, — a pyramid of green supporting a thousand smaller pyramids of white. The poet looked up at it with his gray, pain-furrowed face, and laid his trembling hand upon the trunk. "I planted the nut," said he, "from which this tree grew. And my father was with me and showed me how to plant it."²

HENRY VAN DYKE.

SECTION III.

QUOTATIONS TO BE MEMORIZED.

"One mass of sunshine glows the beech;
Great oaks, in scarlet drapery, reach
Across the crimson blackberry vine,
Toward purple ash and sombre pine."³

LUCY LARCOM.

¹ From *Among the Northern Hills*.

² From *Little Rivers*. Copyright, 1895, by Charles Scribner's Sons.

³ From *October*.

"The woodbine up the elm's straight stem aspires,
Coiling it, harmless, with autumnal fires."

JAMES RUSSELL LOWELL

"The Maple puts her corals on in May,
While loitering frosts about the lowlands cling,
To be in tune with what the robins sing,
Plastering new log-huts 'mid her branches gray;
But when the Autumn southward turns away,
Then in her veins burns most the blood of Spring,
And every leaf, intensely blossoming,
Makes the year's sunset pale the set of day."¹

JAMES RUSSELL LOWELL

What are the "corals" of the maple? What does Lowell mean by speaking of the leaves of the maple as "intensely blossoming" in the autumn? How may the end of the year be so bright as to make a sunset seem pale?

SECTION IV.

STUDY OF NOUNS USED TO NAME TREES.

Write a list of the nouns used in this chapter to name trees. Underline those that name trees growing where you live.

Spell the following words orally. Tell which name trees that do not grow where you live.

elm	fir	willow	hemlock
birch	oak	beech	cedar
maple	alder	pine	linden or basswood
box-elder	hickory	ash	black-walnut

¹ From *The Maple*.

poplar	butternut	cotton-wood	spruce
chestnut	aspen	larch	tulip-tree

Why are these words all common nouns ?¹

SECTION V.

STUDY OF USES OF WORDS IN A SENTENCE.

Copy the following sentences. Give the subject and the predicate of each. Study the questions that follow them.

Great oaks reach toward the purple ash and the sombre pine.

The crimson woodbine climbs up the straight trunk of the branching elm.

Shaggy yellow birches stretched their knotted arms above us.

The proud sugar maples wore their leafy crowns.

Every pine keeps its green leaves during the cold winter.

All pines keep their green leaves during the cold winter.

These five boys are gathering the ripe nuts.

See this boy shake the tall tree.

That boy is going to his pleasant camping ground.

Those three boys are going with him.

Every boy likes to tramp in the thick woods.

All boys like to climb fruit trees.

Many girls enjoy outdoor sports.

Active boys gathering nuts are like nimble, industrious squirrels.

They open the prickly chestnut-burs.

¹ See Lesson 1, on page 351.

The frightened chipmunk drops the slippery nut.
Dry leaves cling to the sturdy oak.

Suppose the first sentence were, "Oaks reach toward the ash and the pine." As it is written in the lesson, what word is added to the noun *oaks* to add to the picture of these trees? to the noun *ash*? to the noun *pine*? In the third sentence, what two words are added to the noun *birches* to add to the picture of them? Does the word *every* in the next sentence add anything to the meaning of the word *pine*? Does *all* add anything to the meaning of *pin*es in the next sentence? Observe that in the sentences following, the words *these*, *this*, *that*, and *those* add to the meaning of the nouns by pointing out the boy or boys; that *three* and *five* add to the meaning of the nouns by telling *how many*.

With every common noun in the sentences given in this lesson for study, a word is used that adds to the meaning of the noun in some way; that is, it tells more about the object named than the noun alone can tell. A word so used is called an adjective.

Underline all the adjectives in the sentences you have copied.

An adjective is a word used to add to the meaning of a noun or pronoun.

An adjective may express a quality of the object named by the noun. It may express number, point out the object named, or limit the meaning of a noun in other ways.

SECTION VI.

SENTENCE MAKING.

Complete and write the following sentences about leaves.¹

Fill the first blank in each sentence with the name of a tree; the other blanks with adjectives selected from the words in the columns. Select the adjectives that tell the general size, shape, or texture of the leaves of the tree named.

The leaf of the — is — — —.

The — leaf is — — —.

The leaves of the — trees are — — —.

This — leaf is — — —.

These — leaves are — — —.

large	small	long	short
broad	wide	narrow	slender
ribbed	veined	coarse	heavy
fine	delicate	thick	thin
smooth	rough	prickly	fuzzy
hairy	woolly	sharp-pointed	blunt-pointed
rounded at base	rounded at apex	heart-shaped at base	

In class, read and discuss the sentences you have written.

Answer in complete statements the questions in the next two paragraphs.

What trees near your home bear fruit in autumn? in summer? in spring? What trees bear winged fruits? berries? nuts? How can

¹ If possible, have specimens of the leaves in class.

you tell the fruit of an ash from that of a maple without seeing the trees from which the fruit came?

In the autumn, how can you tell a poplar from a maple by its coloring? an oak from each? a birch from all others? an ash? a beech?

SECTION VII.

EXERCISES IN COMPOSITION.¹

I.

Write a description of some tree with which you are very familiar.

Begin by giving a general picture of its size, shape, and manner of branching; then tell about the bark, the leaves, the blossoms, and the fruit.

Each pupil may read his description aloud in class, without naming the tree; and the other pupils may guess the name.

II.

Write a story, true or imagined, about a nutting expedition.

Time ———.

Place ———.

Persons — yourself with others. Tell what you saw and did.

¹ Before writing, read again the selections at the beginning of this chapter. As many days as are necessary should be given to writing each of the stories. The descriptive paragraphs and the stories following may be written on successive days if this plan seems best. Always emphasize *quality* before *quantity*.

III.

Write about going camping in the woods.

In the first paragraph describing the place in which you pitched your tent, tell what trees were about you and how they looked.

In the next paragraph, describe one of them that you imagine as particularly beautiful and also useful to you. Select for this description some particular tree that you know and like, and imagine that it was near your tent.

Recite the supplementary lesson on pp. 353, 354.

CHAPTER XXXII.

SECTION I.

WRITTEN EXERCISE.

Write from dictation in the spelling class.

FROM A RAILWAY CARRIAGE.

Faster than fairies, faster than witches,
Bridges and houses, hedges and ditches;
And charging along like troops in a battle,
All through the meadows the horses and cattle:
All of the sights of the hill and the plain
Fly as thick as driving rain;
And ever again, in the wink of an eye,
Painted stations whistle by.

Here is a child who clambers and scrambles, —
All by himself and gathering brambles;
Here is a tramp who stands and gazes;
And there is the green for stringing the daisies!
Here is a cart run away in the road
Lumping along with man and load;
And here is a mill and there is a river;
Each a glimpse and gone forever!¹

ROBERT LOUIS STEVENSON.

bridge	fairy	witch	hedge	daisy
bridges	fairies	witches	hedges	daisies

¹ From *A Child's Garden of Verses*. Copyright, 1895, by Charles Scribner's Sons.

SECTION II.

STUDY OF USES OF WORDS.

LESSON 1.

Imagine that you had planned to ride on the cars to the town nearest your home. When you were ready to start, you stopped in the yard to speak to a friend, to pat your dog, and to pick flowers; and you forgot that it was almost time for the train until your mother called you.

Write the next paragraph, filling each blank with one of the words in the columns, to tell what your mother said when she called.

“Go to the station —! Run —. If you go —, you will miss the train. If you go —, you can get — in time. It will start —. It — waits for a tardy passenger. It — leaves — in the morning. If you reach there —, you can return —.”

soon	now	forever	early	almost
often	then	to-day	late	quickly
usually	once	to-morrow	here	pleasantly
never	already	ever	there	noisily
immediately	sometimes	always	aboard	easily
yonder	homeward	nearly	slowly	greatly

Each of the words with which you have filled the blanks adds to the meaning of the verb in the statement by answering one of the following questions: *How? When? How long? How often? Where? In which direction?*

Tell of each word you supplied, which of these questions it answers. Point out the verb it limits in meaning.

The word that is added to a verb to add to its meaning is called an adverb. (*Ad* means *to*.)

Give oral sentences in class using as many as possible of the adverbs given in the columns of words.

Tell of each adverb whether you used it to show the manner of the action (how it was done), the time (when, how long, how often), or the place (where it was done).

LESSON 2.

A friend was to take a ride with you. He was waiting at the station.

Write the following paragraph to tell what he said.

Fill each blank with one of the words that follow the paragraph, using no word twice. There are nine blanks to be filled, and nine words with which to fill them.

I have been ——— anxious! You have run ——— fast! I am ——— surprised that you are late, and am ——— angry about it. Does the train start ——— early for you? I was ——— late myself, and am ——— tired. Are you ——— sure that you are able to go? I see you are ——— lame.

quite	somewhat	very
nearly	almost	too
so	greatly	rather

Each word supplied limits the meaning of an adjective or an adverb in the sentence.

Point out the word that is limited in meaning ; tell whether it is an adjective or an adverb, and why.

Tell whether each word supplied answers the question, How much, How little, or To what extent.

Words used to add to the meaning of adjectives and adverbs are called adverbs ; and so the words with which you filled the blanks are all adverbs. They are called adverbs of degree because they answer the question, *To what degree.*

Give oral sentences using correctly the adverbs rather, nearly, somewhat, very, and greatly.

Never use the adjectives *real* or *some* for the adverbs *rather*, *greatly*, or *somewhat*.

Never use such words as *awful*, *awfully*, *dreadful*, or *dreadfully* for the adverbs *very* or *greatly*.

Learn : —

An adverb is a word used to add to the meaning of a verb, adjective, or other adverb.

Adverbs of manner answer the question, *How* ; adverbs of time answer the questions, — *When*, *How long*, *How often* ; adverbs of place answer the questions, — *Where*, *In what direction* ; adverbs of degree answer the questions, — *How much*, *How little*, *To what extent*, *To what degree*.

SECTION III.

EXERCISES IN COMPOSITION.

I.

Write an account of an imaginary trip by rail.

Go to some village, city, or town about which you have studied in your geography lesson. Choose a place that you have never visited; one which is at least a two days' journey from your home. Follow the route you would take in making a real trip to this place. Write an account of the trip, and not a description of the place visited.¹

II.

While you are riding "faster than fairies and faster than witches," the train is suddenly stopped. You are delayed by the wreck of the train ahead of you. You fear that the people at home may fear it was the train you were on, and be anxious about you.

Write a telegram of ten words to send home. Write all you can tell in ten words about what has happened and what you expect to do.

SECTION IV.

FOR MEMORIZING.

Learn by heart.

'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home!

¹ Consult railway maps and time-tables.

A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.

Home, Home, sweet, sweet Home!
There's no place like Home!

An exile from home, splendor dazzles in vain;
O give me my lowly thatched cottage again!
The birds singing gayly, that came at my call, —
Give me them, — and the peace of mind, dearer than all!

Home, Home, sweet, sweet Home!
There's no place like Home!¹

JOHN HOWARD PAYNE.

¹ First two stanzas of *Home, Sweet Home*!

CHAPTER XXXIII.

SECTION I.

FOR READING AND DISCUSSION.

Read Whittier's lines about the life of the lumbermen in camp. Study the paragraphs that follow, and answer the questions in class conversation.

THE LUMBERMEN.

Wildly round our woodland quarters.
Sad-voiced Autumn grieves;
Thickly down these swelling waters
Float his fallen leaves.
Through the tall and naked timber,
Column-like and old,
Gleam the sunsets of November,
From their skies of gold.

O'er us, to the southland heading,
Screams the gray wild-goose;
On the night-frost sounds the treading
Of the brindled moose.
Noiseless creeping, while we're sleeping,
Frost his task-work plies;
Soon, his icy bridges heaping,
Shall our log-piles rise.

When, with sounds of smothered thunder,
On some night of rain,

Lake and river break asunder
Winter's weakened chain,
Down the wild March flood shall bear them
To the saw-mill's wheel,
Or where Steam, the slave, shall tear them
With his teeth of steel.

Be it starlight, be it moonlight,
In these vales below,
When the earliest beams of sunlight
Streak the mountain's snow,
Crisps the hoar-frost, keen and early,
To our hurrying feet,
And the forest echoes clearly
All our blows repeat.

.

Where are mossy carpets better
Than the Persian weaves,
And than Eastern perfumes sweeter
Seem the fading leaves ;
And a music wild and solemn,
From the pine-tree's height,
Rolls its vast and sea-like volume
On the wind of night ;

Make we here our camp of winter ;
And, through sleet and snow,
Pitchy knot and beechen splinter
On our hearth shall glow.
Here, with mirth to lighten duty,
We shall lack alone
Woman's smile and girlhood's beauty,
Childhood's lisping tone.

But their hearth is brighter burning
For our toil to-day ;
And the welcome of returning
Shall our loss repay,
When, like seamen from the waters,
From the woods we come,
Greeting sisters, wives, and daughters,
Angels of our home !

Not for us the measured ringing
From the village spire,
Not for us the Sabbath singing
Of the sweet-voiced choir ;
Ours the old, majestic temple,
Where God's brightness shines
Down the dome so grand and ample,
Propped by lofty pines !

.
Strike then, comrades ! Trade is waiting
On our rugged toil ;
Far ships waiting for the freighting
Of our woodland spoil !

Ships whose traffic links these highlands,
Bleak and cold, of ours,
With the citron-planted islands
Of a clime of flowers ;
To our frost the tribute bringing
Of eternal heats ;
In our lap of winter flinging
Tropic fruits and sweets.

Cheerly, on the axe of labor,
Let the sunbeams dance,

Better than the flash of sabre
Or the gleam of lance!
Strike! With every blow is given
Freer sun and sky,
And the long-hid earth to heaven
Looks with wondering eye!

.

Freedom, hand in hand with labor,
Walketh strong and brave;
On the forehead of his neighbor
No man writeth Slave!

.

Up, my comrades! up and doing!
Manhood's rugged play
Still renewing, bravely hewing
Through the world our way!

JOHN GREENLEAF WHITTIER.

Read in class the stanza that tells how the lumbermen on the mountain are out chopping as soon as the sun rises, no matter whether it is starlight or moonlight in the valley below. What are the "blows the forest echoes repeat"? What two lines are used instead of the phrase "at sunrise"? Do they give you a picture that the phrase would not?

Read aloud four lines that make you hear the wind blowing through the pines at night. What are the "carpets" of the forest? Compare with Lowell's thought, "I haunt the pine-dark solitude, with soft brown silence carpeted."

Read the lines that picture the lumbermen gathered around their camp-fire at night ; the lines that tell in a beautiful way how these men miss their wives and children. What repays them for the lonely winter ? What is meant by "the old, majestic temples" ? Compare with Bryant's thought, "The groves were God's first temples." What is the dome of the temple ? What are the pillars ?

How do ships link the bleak, cold highlands of the North with the beautiful sunny islands of the South ? Read aloud the four lines that tell how ships bring "fruits and sweets" from warm countries to cold climes.

In what way does "every blow" give "freer sun and sky" to the earth ? What has for a long time hidden it from heaven ?

What line tells us that only the man that works is a free man ?

Compare with the lines from "The Village Blacksmith," —

" And he looks the whole world in the face,
For he owes not any man."

SECTION II.

WRITTEN SPELLING LESSONS.¹

"It is every man's business to work in this world. It is the business of the rich man even more than of the poor man, because he has more with which to work."

THEODORE ROOSEVELT.

¹ To be written from dictation in the spelling class.

"That life is wisest spent where the strong working hand makes strong the working brain."

JOHN GREENLEAF WHITTIER.

"What doth the poor man's son inherit?
 Stout muscles and a sinewy heart,
 A hardy frame, a hardier spirit;
 King of two hands, he does his part
 In every useful toil and art;
 A heritage, it seems to me,
 A king might wish to hold in fee."¹

JAMES RUSSELL LOWELL.

"Every task, however simple, sets the soul that does it free."²

HENRY VAN DYKE.

SECTION III.

QUOTATION FOR MEMORIZING.

Learn by heart : —

"No man is born into the world whose work
 Is not born with him; there is always work, .
 And tools to work withal, for those who will;
 And blessed are the horny hands of toil!
 The busy world shoves angrily aside
 The man who stands with arms akimbo set,
 Until occasion tells him what to do;
 And he who waits to have his task marked out
 Shall die and leave his errand unfulfilled.
 Our time is one that calls for earnest deeds."³

JAMES RUSSELL LOWELL.

¹ From *The Heritage*.

² From *The Tiling of Felix*.

³ From *A Glance Behind the Curtain*.

SECTION IV.

STUDY OF USES OF WORDS IN A SENTENCE.

LESSON 1.

The paragraph given below for study is a word picture of a lumber camp at night. Enclosed in each pair of brackets are two expressions that mean the same thing. In one of these expressions, the meaning of a noun is modified by a word used as an adjective; in the other, the meaning of the same noun is modified by a group of words, or a phrase, used like an adjective.

Read each sentence in two ways, using first one expression in the brackets, then the other. Point out the phrases, and the first word of each.

SCENE AT NIGHT IN A LUMBER CAMP.

It was a bright, cold [winter night.] [night in winter.] The snow was on the ground and the full moon in the sky. In a clearing among the pines stood a [log cabin.] [cabin of logs.] From the roof flew [a large-winged owl,] [an owl with large wings,] and another was perched on the ridge-pole. A [horned moose] [moose with horns] was coming around the corner of the cabin, and a wolf crouched between the two trees near the door. It was looking toward a rabbit that sat by the big sled.

The following phrases are also used in the same paragraph : —

on the ground	in the sky
among the pines	between the trees
near the door	on the ridge-pole

Repeat the first words of these phrases. Observe that each is placed before a noun and shows the relation of the object named by the noun to something else. For example: In the phrase, *on the ground*, *on* tells where to picture *the snow* in relation to *the ground* ; in other words, it shows the relation between *ground* and *snow*.

Read the following sentences, filling the blanks.

Among shows where to place the — with relation to the pines.

Between tells where to place the wolf in relation to the —.

Near shows where to place the — with relation to the door.

In shows the relation between the — and the sky.

On shows the relation of the owl to the —.

Read the next sentence in five different ways, by supplying each of these words : by, on, under, behind, before.

A rabbit sits — a big sled.

Observe that each of the five sentences gives a different picture because of the different relations between the rabbit and the sled, as expressed by the different words with which you filled the blank.

A word placed before a noun or pronoun to connect it with the word limited in meaning by the phrase, is called a preposition. It both connects and relates the noun or pronoun of the phrase to the word limited in meaning by the phrase.

LESSON 2.

Look closely at the picture on page 233, and write sentences telling where to place different objects in the picture with relation to something else.

In your sentences, use the prepositions *between, among, before, behind, against, near, to, at, in, above, below, over, under, beside, with, on.*

A preposition is a word placed before a noun or pronoun, to connect two ideas and to show the relation between them.

SECTION V.

EXERCISES IN COMPOSITION.

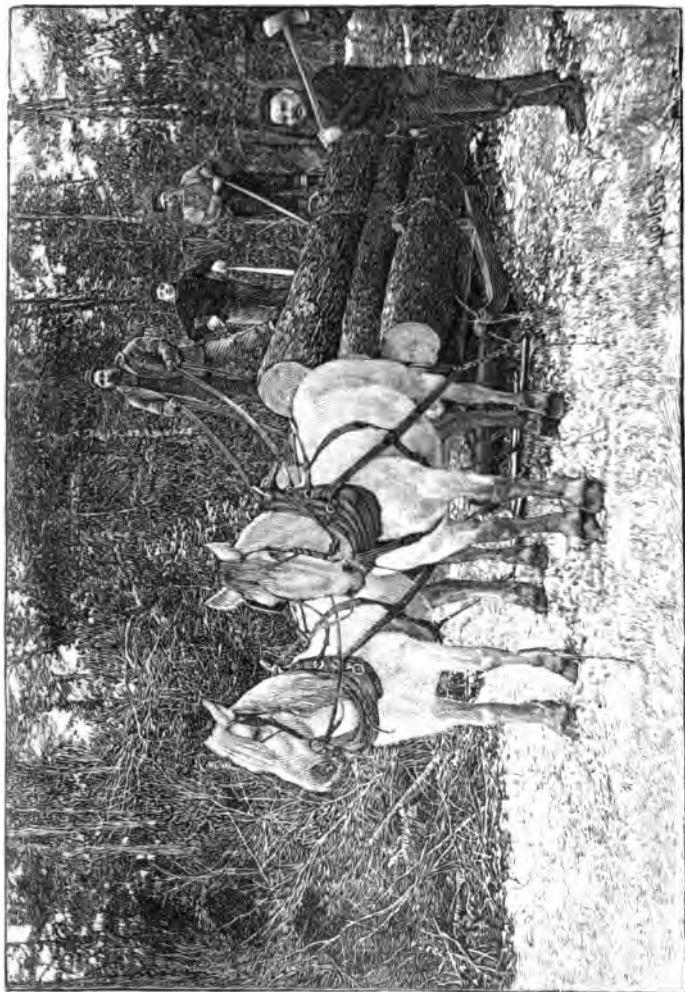
I.

A DESCRIPTIVE LETTER.

Imagine that you are spending a week in a lumber camp.

Write a letter to some one at home, telling how everything looks around and within the camp.¹

¹ Before writing, make a collection of pictures of lumbering and lumbering regions from magazines, books of travel, and geographies.



From a photograph

HAULING LOGS FROM THE FOREST

II.

A DIARY OR A JOURNAL.

Imagine that for three days of the week you spent in a lumber camp you wrote a paragraph a day in a diary or a journal telling what you did and what you saw done in the camp.

Tell whether you have written a diary or a journal, and show why it is the one or the other.

Prepare the supplementary lessons for correct use of prepositions, given on pages 354-357.

CHAPTER XXXIV.

SECTION I.

WRITTEN SPELLING LESSONS.¹

Write from dictation these paragraphs : —

I.

Who shall reckon our debt to the pine? It takes such care of us, it must love us, wicked as we are. It builds us roofs; no other keeps out the sun so well. It spreads a finer than Persian mat under our feet, provides for us endless music and a balsam of healing in the air; then, when it finds us in barren places where bread is hard to get, it loads itself down with cones full of a sweet and wholesome food, and at last, in its death, it makes our very hearthstones ring with its resonant song of cheer and mirth.²

HELEN HUNT JACKSON.

II.

How friendly the pine-tree is to man, — so docile and available as timber, and so warm and protective as shelter! Its balsam is salve to his wounds, its fragrance is long life to his nostrils; an abiding perennial tree, tempering the climate, cool as murmuring waters in summer and like a wrapping of fur in winter.³ JOHN BURROUGHS.

Give the meaning of *barren*, *resonant*, *docile*, *available*, *nostrils*, *perennial*.

¹ To be written from dictation in the spelling class.

² From "Hide-and-Seek Town" in *Bits of Travel at Home*.

³ From "A Spray of Pine" in *Signs and Seasons*.

SECTION II.

SELECTION TO BE MEMORIZED.

*Learn by heart this extract from Longfellow's
"The Building of the Ship."*

" Long ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow,
They fell, — those lordly pines!
Those grand, majestic pines!
'Mid shouts and cheers
The jaded steers,
Panting beneath the goad,
Dragged down the weary, winding road
Those captive kings so straight and tall,
To be shorn of their streaming hair,
And naked and bare,
To feel the stress and the strain
Of the wind and the reeling main,
Whose roar
Would remind them forevermore
Of their native forests they should not see again.

" And everywhere
The slender, graceful spars
Poise aloft in the air,
And at the mast-head,
White, blue, and red,
A flag unrolls the stripes and stars.
Ah! when the wanderer, lonely, friendless,
In foreign harbors shall behold
That flag unrolled,

'T will be as a friendly hand
Stretched out from his native land,
Filling his heart with memories sweet and endless!"

The poet does not say that the pines are like "captive kings," but speaks of them as though they were "captive kings." We often describe in this way, omitting the word *like*. What is meant by "the streaming hair of the captive kings"?

SECTION III.

STUDY OF USES OF WORDS.

LESSON 1.

Make a list of the adjectives used in the two paragraphs quoted in Section I., and in the extract from Longfellow's poem.

In class, tell to what noun or pronoun each adjective adds meaning.

LESSON 2.

From the same verses and paragraphs, copy ten prepositional phrases. Tell whether the principal word of the phrase is a noun or a pronoun. Tell what word each phrase limits in meaning.

SECTION IV.

EXERCISES IN COMPOSITION.

I.

Write a composition using the following outline of subject and paragraph topics. Tell why you think the topics are arranged in this order.

Evergreen trees; (1) Home — (2) General Appearance — (3) Leaves — (4) Buds and Blossoms — (5) Fruit — (6) Uses.

The following hints and suggestions are given for help in writing out the paragraphs. Express all the ideas in good clear sentences. Be sure that each sentence begins and ends correctly.

cold countries — mountain sides — adaptation to lands of wind and snow.

central, straight, towering trunk — growth always from ends of branches — branches never without leaves.

long, slender, needle-like leaves (*arbor vitæ* excepted) — leaves falling, how? when? how often?

scaly buds — two kinds of flowers, powder-bearing and seed-bearing — blossoms in May or June.

fruit a scaly catkin or cone — winged seeds in inner face of scales.

shelter and protection for animal life, how? — food, what? — material for adding to man's comfort, what and how?

II.

Write the story of a pine board in the floor under your feet.

Or, write the same story of a pine board in any piece of furniture in your home, school-building, or church.

Tell about it from the time it was part of a growing tree in the forest until it was placed where it is.

III.

If possible, visit a saw mill. Make careful notes of what you see, and of what the workmen tell you about their work.

Write an account of the journey of a log up from the stream into the mill, through the mill, and out in smooth boards, laths, and shingles.

IV.

If possible, visit a furniture factory, a sash-and-door factory, or any other factory in which articles are manufactured of wood. Make careful notes, and write an account of what you see.

CHAPTER XXXV.

SECTION I.

STUDY OF POEM.¹

Read the poem thoughtfully, and study the lesson at the end of the section. Then learn the poem by heart.

THE LANDING OF THE PILGRIMS.

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed ;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came ;
Not with the roll of the stirring drums,
And the trumpet that sings of fame ;

¹ Collect pictures of the Pilgrims and their life. The following are among the Perry pictures : "The Embarking of the Pilgrims," "The Landing of the Pilgrims," "The Departure of the Mayflower," "The Two Farewells," and "The Pilgrim Exiles."

Not as the flying come,
In silence and in fear ; —
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang,
And the stars heard, and the sea ;
And the sounding aisles of the dim woods rang
To the anthem of the free !

The ocean eagle soared
From his nest by the white wave's foam,
And the rocking pines of the forest roared, —
This was their welcome home !

There were men with hoary hair
Amidst that pilgrim band : —
Why had they come to wither there,
Far from their childhood's land ?

There was woman's fearless eye,
Lit by her deep love's truth ;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar ?
Bright jewels of the mine ?
The wealth of seas, the spoils of war ?
They sought a faith's pure shrine.

Ay, call it holy ground,
The spot where first they trod !
They have left unstained what there they found, —
Freedom to worship God !

FELICIA HEMANS.

The first stanza pictures the place, and the next two lines tell the time of day of the landing. The last two lines of the second stanza tell of the persons and what they did. The fourth and fifth stanzas also tell what they did.

To what country had these exiles come? Why? What line in the poem answers this question? Explain the meaning of this line. In what time of year? On what part of the wild New England shore did they moor their bark? What was the name of this bark?

Name some of the men and women who were "amidst that pilgrim band." Read the lines in this poem that show the character of this "band of exiles." Give some other adjectives that describe their character.

SECTION II.

STUDY OF USES OF PRONOUNS.

LESSON 1.

Read aloud the sentences in this lesson that make statements about the Pilgrims.

Fill the blanks with pronouns; in the second paragraph, with pronouns used for the name *Samoset*; in the third paragraph, with pronouns used to refer to *housewife*; in the fourth, with pronouns used for the noun *corn*; in the fifth, with the pronouns Priscilla would use in speaking to *John Alden* to avoid repeating his name; in the last

couplet of the fifth, with the pronouns *Priscilla* would use instead of her own name.

1. One day the Pilgrims were startled by the voice of an Indian. Looking up, they saw a savage named Samoset, who had boldly walked into their village to greet them.

2. The colonists received — so kindly that — enjoyed — visit, and came back the next day, bringing Squanto with —.

3. The Pilgrim housewife had to spin — wool, and card — flax. — had to weave the cloth and make the clothes, — taught the children to help —.

4. Corn was the principal food. — was cooked in many ways. The early settlers of the United States could scarcely have lived without —. — value cannot be measured.

5. John Alden went to visit the Puritan maiden, Priscilla. She welcomed him,

“Saying, ‘I knew it was — when I heard — step on
the passage,
For I was thinking of — as I sat there singing and
spinning !

.
Kind are the people — live with, and dear to —
my religion !

Still — heart is so sad, that — wish myself back
in Old England.’ ”

6. We owe many of the blessings of our own homes to the Pilgrims, who made the first New England homes. They left for us “ what there they found, freedom to worship God.”

LESSON 2.

Group in columns the pronouns with which you filled the blanks.

In the first column, write the pronouns used for the name of the *person speaking*; in the second, those used for the name of the *person spoken to*; in the third, those used for the name of the *person or thing spoken of*.

These pronouns are all called personal pronouns.

In Lesson 1, in the first sentence about the Pilgrims, three pronouns are used instead of the plural noun, *Pilgrims*. Name the three pronouns.

In Lesson 1, in the last sentence about the Pilgrims, three pronouns are used by the person speaking to refer to himself with others. Name the three pronouns.

A personal pronoun is one that shows by its form whether it refers to the person speaking, the person spoken to, or the person or thing spoken of.

You, your, I, my, me, he, his, him, she, her, it, and its are the singular forms of personal pronouns.

You, your, we, our, us, they, their, and them are the plural forms of personal pronouns.

LESSON 3.

Make sentences, using as subjects the personal pronouns I, we, you, she, he, it, and they.

Make each sentence tell something about the Pilgrims, or about ourselves as compared with

them,—in appearance, character, homes, habits, or customs.

I, we, you, he, she, it, and they are the subject-forms of personal pronouns.

Name the possessive forms of personal pronouns, or those used to show possession.

The apostrophe is never used with the possessive form of a pronoun.

SECTION III.

SPELLING LESSONS.

Write from dictation. Separate the words into syllables. Mark the vowel sounds in the accented syllables.

ocean	Indians	Sabbath	Pilgrims
voyage	Massasoit	Thanksgiving Day	sailed
Mayflower	Squanto	prayer	explored
Holland	friendly	solemn	settled
America	feasting	service	building
Plymouth	venison	gratitude	suffering
freedom	turkeys	worship	sickness

SECTION IV.

EXERCISES IN COMPOSITION.

Each pupil in the class may write a short composition on one of the eight subjects given. The stories may then be read aloud in class in the order that will give a connected account of the Pilgrims.¹

¹ If possible, read Hezekiah Butterworth's "The Pilot of the Mayflower."

I.

THE PILGRIMS LEAVING ENGLAND.

Why? When? How? How many? Name some of them. Tell any incident connected with their reason for leaving.

II.

THE PILGRIMS IN HOLLAND.

Why in Holland? When? How long a time were they there? How did they live while there? Why did they leave? When? How?

III.

THE VOYAGE OF THE MAYFLOWER.

Tell something about the ship. How many were in the company? What "two bleak months" were they on the way? Tell any incident of the voyage.

IV.

FIRST MONTH IN AMERICA.

On Saturday, Nov. 21, 1620, dropped anchor in Provincetown harbor — first Pilgrim Sabbath in America — first washing day in New England — first white child born in America — Carver, Bradford, Standish, and seven others in a small open boat exploring coast to find best home — Plymouth chosen — landed from Mayflower Dec. 21 or 22, 1620.

V.

THEIR FOOD.

Settlers in a new land must find food there; must hunt, fish, and plant. What food had the Pilgrims brought with them? In what condition was it? What did they

live on through the first winter? Tell about finding the corn they used for seed the next spring. Had they ever seen any before? Who taught them how to plant and cultivate it? What food did they get by hunting? by fishing?



PLYMOUTH IN 1622.

VI.

HOUSE BUILDING.

How they built their houses. The following quotation from Longfellow's poem, "Miles Standish," describes one of the new homes :—

" Meanwhile, Alden at home had built him a new habitation,
Solid, substantial, of timber rough-hewn from the firs of the forest.
Wooden-barred was the door, and the roof was covered with rushes ;
Latticed the windows were, and the window-panes were of paper,

Oiled to admit the light, while wind and rain were excluded.

There too he dug a well, and around it planted an orchard ;

Still may be seen to this day some trace of the well and the orchard."

VII.

THE PILGRIMS AND THE INDIANS.

Samoset's Greeting — Squanto, the interpreter and white man's friend — Massasoit and the Pipe of Peace — treaty — trade.

VIII.

THE FIRST THANKSGIVING.

First winter — great suffering — food mostly shell-fish — dry summer — crops in danger — day of fasting and prayer — plentiful harvest — day of Thanksgiving — solemn service — great feast — wild turkeys, venison, and pumpkin pies — Massasoit and ninety other Indians — Thanksgiving Day observed in America every year since.

SECTION V.

A LETTER.

Imagine that you have visited the Plymouth of today. Write a letter to a friend giving an account of your visit. Be sure to tell about the National Monument and the Museum.¹

Prepare the supplementary lesson on page 357.

¹ Write to the Plymouth Historical Society of Plymouth, Mass., for circulars and pamphlets. There is a picture of the National Monument among the Perry pictures.

CHAPTER XXXVI.

SECTION I.

FOR READING.

I.

THE following extract is from one of Ian Mac-laren's beautiful pictures of the simple life of the past in the Scottish Highlands.

EXTRACT FROM "BESIDE THE BONNIE BRIER BUSH."

The present school-house stands in an open place beside the main road to Muirtown, treeless and comfortless, built of red, staring stone, with a playground for the boys and another for the girls, and a trim, smug-looking teacher's house, all very neat and symmetrical, and well regulated.

It is difficult to live up to this kind of thing, and my thoughts drift to the auld schule-house and Domsie. Some one with the love of God in his heart had built it long ago, and chose a site for the bairns in the sweet pine-woods at the foot of the cart road to Whinnie Knowe and the upland farms. It stood in a clearing with the tall Scotch firs round three sides, and on the fourth a brake of gorse and bramble bushes, through which there was an opening to the road. The clearing was the playground, and in summer the bairns annexed as much wood as they liked, playing tig among the trees, or sitting down at din-

ner-time on the soft, dry spines that made an elastic carpet everywhere. Domsie used to say there were two pleasant sights for his old eyes every day. . . .

. . . One evening I came on him listening bareheaded to the voices, and he showed so kindly that I shall take him as he stands. A man of middle height, but stooping below it, with sandy hair turning to gray, and bushy eyebrow covering keen, shrewd gray eyes. You will notice that his linen is coarse but spotless, and that, though his clothes are worn almost threadbare, they are well brushed and orderly.

.
Perhaps one ought to have been ashamed of that school-house, but yet it had its own distinction, for scholars were born there, and now and then to this day some famous man will come and stand in the deserted playground for a space. The door was at one end, and stood open in summer, so that the boys saw the rabbits come out from their holes on the edge of the wood, and birds sometimes flew in unheeded. The fireplace was at the other end, and was fed in winter with the sticks and peats brought by the scholars. On one side Domsie sat with the half-dozen lads he hoped to send to college, to whom he grudged no labor, and on the other gathered the very little ones, who used to warm their bare feet at the fire, while down the sides of the room the other scholars sat at their rough old desks, working sums and copying. Now and then a class came up and did some task, and at times a boy got the tawse for his negligence, but never a girl. He kept the girls in as their punishment, with a brother to take them home, and both had tea in Domsie's house, with a bit of his best honey, departing much torn between an honest wish to please Domsie and a pardonable longing for another tea.

"Domsie," as we called the schoolmaster, behind his back in Drumtochty, because we loved him, was true to the tradition of his kind. . . .

IAN MACLAREN.

II.

The book, "The Heart of a Boy," is a school-boy's journal kept by an Italian boy who has now become a famous writer.¹ The extracts given below show what he wrote at different times about his teachers.

Monday, Oct. 17th.

This is the first day of school. My three months spent in the country passed like a dream.

.

At ten o'clock we were all in the classroom; fifty-four of us.

.

The schoolroom seemed small and sad to me. I was thinking of the woods and mountains where I had spent the summer. I was also thinking of my teacher of the second class; he was so good and always laughed with us, and so small that he seemed like a companion, and I was sorry not to see him there with his bushy red hair. Our present teacher is tall, with long hair and no beard, and he has a straight wrinkle across his forehead. His voice is heavy and he looks at us fixedly, as though to read our inmost thoughts; I do not think he ever laughs.

Tuesday, the 18th.

My new teacher pleases me since this morning. While we were coming in, he stood at his post, and many of his

¹ Edmondo de Amicis.

pupils of last year peeped in through the door to salute him ; . . . some would enter, touch his hand and run away. It was plain that they liked him and would have been pleased to remain with him. He answered : " Good-day," shook the hands that were tendered him, but looked at no one, and at every salute remained serious, with the straight wrinkle on his forehead. . . . While dictating, he came walking down between the benches, and seeing a scholar whose face was all red with pimples, he paused, took the boy's face between his hands and looked at him ; asked the cause of the trouble and felt his forehead to see if it were warm. In the meanwhile, the boy behind him stood up on the bench and began to play the marionette.¹ Our master turned around suddenly ; the boy sat down quickly and awaited his punishment. The teacher placed his hand on his head and said : " Do not do it any more ! " and returned to his desk. When he had finished dictating, he looked at us silently for a moment, and then said very slowly, in his heavy yet kind voice : —

" Listen, we have a year to pass together ; let us seek to pass it well. Study and be good. I have no family. You may take the place of my family. I had a mother last year, but she is dead. I have no one else in the world now but you. I have no other affection, no other thought than you. You must be my sons ; I love you ; you must love me. I do not want to be obliged to punish any one. Show me that you are boys with good hearts, and our school will be a family, and you will be my consolation and my pride. I do not ask a promise of you. I am sure that in your hearts you have already told me ' yes,' and I thank you."

At that moment the janitor came in to announce that the class was over, and we left our desks very quietly.

¹ A kind of doll moved by strings.

The boy who had stood up on his bench approached the master and said to him in a trembling voice: —

“Signor master, will you forgive me?”

The master kissed his forehead and said: “Go, my son.”

Saturday, Dec. 17th.

Mistress Delcati, the teacher of my brother, was sent to Cromi's class, and in Mistress Delcati's place they put the one whom they call “The Little Nun,” because she is always dressed in black and has a small white face. She combs her hair down smoothly; her eyes are very clear, and she has such a low voice that it seems as though she were all the time murmuring prayers. “One cannot understand her,” says my mother, “she is so mild and timid, with such a tremor in her voice that one can scarcely hear her: and she never cries, never gets angry.” Still she holds the boys down very quietly so that they cannot be heard, and the most roguish of them will bow his head if she only admonishes him with her finger. Her school seems like a church; this is another reason why they call her “The Little Nun.”

There is another whom I also like — the little school-mistress of the upper number three, the young lady with the rosy face and two dimples in her cheeks; she wears a large red feather in her hat and a yellow cross on her neck. She is always happy and keeps the class merry; she is always smiling, and when she scolds with her silvery voice it seems as though she were singing, striking her little rod on the table and clapping her hands to impose silence. When they leave the room she runs behind them like a child, first to one and then another, to keep them in line. She pulls up the cap of one and buttons the coat of another, so that they will not catch cold. She begs the

parents not to chastise them at home. She brings lozenges for those who cough, and lends her muff to those who are cold, and she is constantly harassed by the little fellows who torment her and ask her for kisses, pulling at her veil and mantle. She lets them do it, and kisses every one, laughing, and she returns home all out of breath but happy.

SECTION II.

STUDY AND USE OF FORMS OF VERBS.

LESSON 1.

The words in the following columns are all used in sentences as verbs, to assert something about the subject of thought.

The words in the first column are used to assert the action of a *plural* subject as taking place in *present* time; those in the second are used to assert the action of a *singular* subject as taking place in *present* time; the verbs in the third are used to assert the action of both *singular* and *plural* subjects as taking place in *past* time; those in the fourth column are the forms of the same word to be used with *has*, *have*, and *had*.

Write the four forms of each verb, from the dictation of the names of the verbs: to sit, to hang, to lie, to wear, to stand, to catch, to take, to lay, to whip, to send.

sit	sits	sat	sat
hang	hangs	hung	hung
lie	lies	lay	lain
stand	stands	stood	stood

wear	wears	wore	worn
catch	catches	caught	caught
take	takes	took	taken
lay	lays	laid	laid
whip	whips	whipped	whipped
send	sends	sent	sent

Make oral sentences using the words in the last column with has, have, and had.

LESSON 2.

In the sentences¹ given below for study, each verb asserts the action as taking place in present time.

Point out the verb, and tell whether it is singular or plural in form, and why.

Re-write each sentence, changing each verb to assert the same action as taking place in past time. Separate each subject and predicate by a vertical line.

Example: The children | sat on long benches.

The children sit on long benches.

A birch-rod hangs over the fireplace.

A heavy ferule lies on the master's desk.

The children stand in a row to recite.

The queer-looking little fellows wear square-skirted coats.

Master Cheever's eye catches the boys at play.

The schoolmaster takes the rod from over the fireplace.

¹ The sentences are taken from Hawthorne's "An Old-Fashioned School."

He lays the *ferule* on the table.

He whips the mischievous *boys*.

He sends the *children* home.

Read the same sentences aloud, changing the present form of each verb to a verb-phrase with has, have, or had.

SECTION III.

STUDY OF USES OF WORDS IN A SENTENCE.

Observe that the verb in each of the last six sentences in Section II. expresses an incomplete idea until a word is added to complete its meaning. Each requires a noun or pronoun to tell who or what receives the action, or is affected by it.

A word used to complete is called a complement. The noun or pronoun used to complete the meaning of an incomplete verb that asserts action, is called the object-complement, because it names the object that receives the action.

Tell why each italicized noun is the object of the verb in the sentence.

The thoughts in the incomplete sentences given below are from the Italian boy's description of the happy, smiling school-mistress that he liked.

Complete and write the sentences. Draw a line under the noun or pronoun you have used as the object of the verb. In class, tell why the underlined word is the object.

The little school-mistress wears —. (what?)
She strikes — on the table. (what?)
She claps — to impose silence. (what?)
She brings — for those who cough. (what?)
She lends — to those who are cold. (whom?)
She kisses —.

Learn: —

The object, or object-complement, of an incomplete verb that asserts action, is the noun or pronoun that completes its meaning by naming the receiver of the action.

SECTION IV.

POEM FOR RECITATION.

*Recall and recite Whittier's poem, "In School Days."*¹

SECTION V.

COMPOSITIONS.

I.²

Write about the little boy who stood up on a bench in school and danced a "marionette" about, to make the children laugh. Tell how the teacher treated him, and the result.

¹ See Book I., page 137.

² Written reproduction of the account in the journal of the Italian boy.

II.

Imagine that a boy or a girl in your school, or in Master Cheever's school, played some trick to make the children laugh. Write about it. Tell how you imagine your teacher or Master Cheever would have treated the offender ; and what you think the result would have been.

III.

Write a description of your ideal teacher,—in appearance, voice, manner, and character.

IV.

Imagine that you visited Domsie's school in Drumtochty. Write a description of the school-house and its surroundings.

V.

Picture in your mind the first school you can remember clearly. Describe the school-house and school-room as it looked to you then. Tell when and where it was.

Or, tell of some incident that happened in that school.

CHAPTER XXXVII.

SECTION I.

FOR READING.

*Read in the reading class the following story
by Henry van Dyke.*

THE OAK OF GEISMAR.

I.

Through the wide forest which rolled over the hills of central Germany, nearly twelve centuries ago, a little band of pilgrims was journeying northward.

At the head of the band was a man about forty years of age, fair and slight, with eyes as blue as the sky and full of kindness, yet flashing with the fire of a will that knew no weakness and no fear. His thick garments of fur were covered with a coarse black robe, girt high about his waist, so that it might not hinder his quick stride; and in his right hand he carried a strong staff, fashioned at the upper end into the semblance of a cross. It was Winfrid of England, who had left his . . . noble estate in Wessex, to bring the Gospel to his heathen kinsmen in the woodland of Thuringia. . . .

Close beside him, and keeping step with him, . . . was the young Prince Gregor; . . . a sturdy, resolute figure in woodman's dress, with short cloak and cap of wolf's skin, carrying on his shoulder a mighty axe, to cut away the fallen trees which here and there blocked the way.

Behind these leaders followed a group of foresters and

servants ; then two sledge-horses blowing thick clouds of steam from their frosty nostrils ; and last of all came the rear-guard, armed with bows and javelins. For it was no light adventure, in those days, to pass through the weird woodland, haunted by bear and wolf, lynx and boar, and . . . men who were fiercer than beasts of prey. . . .

Winfrid turned and spoke to his followers in a cheerful voice that refreshed them like wine.

"Courage, brothers, forward yet a little. . . . Well know I that ye are weary ; and my own heart wearies also for the home in England, where those I love so dearly are keeping feast this Christmas-eve. . . . But we have work to do before we feast to-night. For this is the Yule-tide, and the heathen people of the forest have gathered at the Oak of Geismar to worship their god, Thor ; and strange things will be seen there. . . . But we are sent to lighten the darkness ; and we will teach our kinsmen to keep a Christmas with us such as the woodland has never known. Forward, then, in God's name !"

.

II.

After a while the road . . . emerged suddenly upon a glade, round and level except at the northern side, where a swelling hillock was crowned with a huge oak-tree. . . .

"Here," cried Winfrid, as his eyes flashed and his hand lifted his heavy staff, "here is the Thunder-oak ; and here the cross of Christ shall break the hammer of the false god Thor."

In front of the tree a blazing fire of resinous wood sent its tongues of flame and fountains of sparks far up into the sky, and a great throng of people were gathered round it in a half-circle. . . . All the people were looking intently toward the fire at the foot of the oak.

Then Winfrid's voice rang out, "Hail, ye sons of the forest! A stranger claims the warmth of your fire in the winter night."

Swiftly, and as with a single motion, a thousand eyes were bent on the speaker. The semicircle opened silently in the middle; Winfrid entered with his followers; it closed again behind them. . . . The old priest, Hunrad, advanced to meet the travelers. . . .

"Your kinsman am I, of the German brotherhood," said Winfrid, "and from Wessex, beyond the sea, have I come to bring you a greeting from that land, and a message from the All-Father, whose servant I am."

"Welcome, then," said Hunrad, "welcome, kinsman, and be silent; for what passes here is too high to wait, and must be done before the moon crosses the middle heaven. This night is the death-night of the sun-god, Baldur the Beautiful, beloved of gods and men. This night is the hour of darkness and the power of winter, of sacrifice and mighty fear. This night the great Thor, the god of thunder and war, to whom this oak is sacred, is grieved for the death of Baldur, and angry with the people because they have forsaken his worship. Long is it since an offering has been laid upon his altar, long since the roots of his holy tree have been fed with blood." . . .

A chant, in which the voices of the men and women blended like the shrill wind in the pine-tree above the rumbling thunder of a water-fall, rose and fell in rude cadences.

O Thor, the Thunderer,
Mighty and merciless,
Spare us from smiting!
Heave not thy hammer,
Angry, against us;

Plague not thy people.
Take from our treasure
Riches of ransom.
Silver we send thee,
Jewels and javelins,
Goodliest garments,
All our possessions,
Priceless we proffer.
Sheep will we slaughter,
Steeds will we sacrifice;
Bright blood shall bathe thee,
O tree of Thunder,
Life-floods shall lave thee,
Strong wood of wonder,
Mighty, have mercy,
Smite us no more.
Spare us and save us!
Spare us, Thor! Thor!

The old priest . . . lifted his face and spoke.

"None of these things will please the god. . . . Thor claims your dearest and noblest gift."

Hunrad moved nearer to the handful of children who stood watching the red mines in the fire and the swarms of the spark-serpents darting upward. Among them . . . was a boy like a sun-ray, slender and quick, with blithe brown eyes and hair of spun silk. The priest's hand was laid upon the boy's shoulder.

"Here," said the old man, "here is the chosen one, the eldest son of the Prince, the darling of the people. Hearken, Asulf; wilt thou go . . . to bear a message to Thor?"

"Yes, priest, I will go if my father bids me. Is it far away? Shall I run quickly? Must I take my bow and arrows for the wolves?"

“Yes, my prince, both bow and spear shalt thou have, for the way is long, and thou art a brave huntsman. But in darkness thou must journey for a little space, and with eyes blindfolded. Fearest thou?”

“Naught fear I,” said the boy, “. . . for I am Alvold’s son and the defender of my folk.”

Then the priest led the child . . . to a broad stone in front of the fire, and gave him his little bow tipped with silver, and his spear with shining head of iron; he bound the child’s eyes with a white cloth, and bade him kneel beside the stone with his face to the east. . . . Winfrid moved noiselessly until he stood close behind the priest.

The old man stooped to lift a black hammer of stone from the ground—the sacred hammer of the god Thor. Summoning all the strength of his withered arms, he swung it high in the air. It poised for an instant above the child’s fair head, then turned to fall.

. . . Winfrid’s heavy staff thrust mightily against the hammer’s handle as it fell. Sideways it glanced from the old man’s grasp, and the black stone, striking on the altar’s edge, split in twain. A shout of awe and joy rolled along the living circle; and the branches of the oak shivered; the flames leaped higher; and as the shout died away the people saw the lady Thekla, with her arms clasped round her child, and above them, on the altar-stone, Winfrid, his face shining like an angel’s.

III.

“Hearken, ye sons of the forest! No blood shall flow this night . . . for this is the birth-night of the white Christ, the son of the All-Father, the Saviour of mankind. Fairer is he than Baldur the Beautiful, greater than Odin the Wise, kinder than Freya the Good. Since He has come, sacrifice is ended. The dark Thor, on whom ye have

vainly called, is dead. . . . And now on this Christ-night ye shall begin to live. This Blood-tree shall darken your land no more. In the name of the Lord I will destroy it."

He grasped the broad axe, . . . and as the bright blade circled above his head, and the flakes of wood flew from the deepening gash in the body of the tree, a whirling wind passed over the forest. It gripped the oak from its foundation. Backward it fell like a tower, groaning as it split asunder in four pieces. But just behind it, and unharmed by the ruin, stood a young fir-tree pointing a green spire toward the stars.

Winfrid let the axe drop, and turned to speak to the people.

"This little tree, a young child of the forest, shall be your holy tree to-night. It is the wood of peace, for your houses are built of the fir. It is the sign of an endless life, for its leaves are ever green. See how it points upward to heaven. Let this be called the tree of the Christ-child; gather about it, not in the wild woods, but in your own homes; there it will shelter no deeds of blood, but loving gifts and rites of kindness."

So they took the fir-tree from its place, and carried it in joyful procession to the edge of the glade, and laid it on one of the sledges. . . . When they came to the village, Alvold bade them open the doors of his great hall and set the tree in the midst of it. They kindled lights among its branches, till it seemed to be tangled full of stars. The children encircled it wondering, and the sweet smell of the balsam filled the house.

Then Winfrid stood upon the dais at the end of the hall, with the old priest sitting at his feet near by, and told the story of Bethlehem, of the babe in the manger, of the shepherds on the hillside, of the host of angels

and their strange music. All listened, even the children, charmed into stillness.

But the boy Asulf, on his mother's knees, folded warm by her soft arms, . . . put up his lips to her ear and whispered, "Mother, listen now, for I hear those angels singing again behind the tree."

And some say it was true; but others say that it was the Prince Gregor and his companions, at the lower end of the hall, softly chanting their Christmas hymn:

All glory be to God on high,
And to the earth be peace;
Good-will, henceforth, from heaven to men
Begin, and never cease.¹

HENRY VAN DYKE.

SECTION II.

STUDY OF THE STORY.

Compare this band of pilgrims with the Pilgrims that came to Plymouth,—in purpose in leaving England, in character.

STUDY OF PART I.

The first sentence tells the place, the time, and the principal persons of the story. Where did the events take place? When? Who were the persons? What were they doing?

Next follows the description of the central, or most important figure in the scene with which the story opens.

¹ From *Scribner's Magazine*, Vol. X. Copyright, 1891, Charles Scribner's Sons.

Describe in your own words your mental picture of Winfrid: his appearance and his character as shown by his looks and manner. Read your description in class.

The third paragraph pictures the person next in importance.

Write three sentences to describe Prince Gregor.

What preposition tells where to place him with relation to Winfrid?

The fourth paragraph tells us how to complete the picture.

What phrase tells where to place the foresters and the servants? What preposition tells their relation to the leaders?

The last paragraph in Part I. quotes the words of the leader to his men.

Write this direct quotation in the form of an indirect quotation, using as many as possible of the words Winfrid used.

Read in class the paragraph you have written. Compare the indirect quotations with the direct; tell which you like better, and why.

STUDY OF PART II.

Part II. opens with a picture of what Winfrid, Gregor, and the rest of the little band of pilgrims see and do as they move on to another place and meet new persons. A huge oak-tree is now the

centre of the picture. What did Winfrid say about it ?

Read the next paragraph, completing the phrases.

The tree was on — — — — ; in front of — — was a blazing fire ; around — — were gathered a throng of people. They looked toward — — at the foot of — — — —.

Name the prepositions of these phrases, or the words used to connect and show relation. Tell what two ideas each preposition connects.

Compare the first statement in the second paragraph with the statement, "A blazing fire sent flame and sparks far up into the sky." Show how the expressions "tongues of flame" and "fountains of sparks" add to the picture.

Winfrid and his followers break into the semi-circle, which closes again behind them, and the old priest and Winfrid enter into conversation.

Copy the two paragraphs that quote their words. Spell every word correctly, and place correctly every punctuation mark and capital letter.

In class, point out the broken quotations and give the rules for their punctuation. Give the reason for each capital letter in the paragraphs copied, and for each comma.

Write, without the book, the conversation between Hunrad and the boy Asulf. Write at least one broken quotation ; one in which the words not quoted precede the quotation ; one in which they follow the quotation.

STUDY OF PART III.

Write the first paragraph from dictation. Give the reason for each capital letter and each comma.

Write in your own words the story told in Part III., — the story of the choice of the fir-tree to take the place of the oak-tree sacred to Thor.

STUDY OF DESCRIPTIVE PHRASES.

In the study of descriptions, you have observed that we are often helped to see that which is described by comparing it to something else; that these comparisons are often made by using the words *like*, *as*, and *as if*; and also that they are frequently made without using these words. *For example*: In the sentence, "The fire sent up tongues of flame," we are not told that the flames are like tongues, but they are spoken of as if they were tongues.

Tell what each of the following comparisons is used in the story to describe. Point out the five that do not contain the words as or like, and show their meaning.

as blue as the sky	son of the forest
with the fire of a will	like a sun-ray
the red mines in the fire	of spun silk
swarms of the spark-serpents	like a tower
like the shrill wind in the pine-tree above the rumbling thunder of a waterfall	

SECTION III.

COMPOSITION.

Write two paragraphs.

Subject, The Oak-Tree of Heathendom and the Fir-Tree of Christendom.

In the first, tell how the oak tree was used in heathen worship, requiring the sacrifice of loved ones.

In the second, tell how the Christmas-tree is now used in the home to bear tokens of love.

SECTION IV.

POEM FOR RECITATION.

Recall and recite the poem, "The New World," given on page 74 to be learned by heart.

Study the supplementary lesson on page 359.

CHAPTER XXXVIII.

SECTION I.

FOR READING AND DISCUSSION.

LESSON 1.

THIS story told of Sir Philip Sidney, whether true or not, illustrates his true character : —

In the year 1586, on the battlefield of Zutphen, Sir Philip Sidney lay dying. A true nobleman and valiant soldier, he had fallen while fighting bravely in the service of his country.

After the battle his friends sought to relieve his suffering, and brought him a cup of water to quench his raging thirst. With a look of gratitude he reached eagerly for the water ; but as he was lifting it to his mouth he saw a dying soldier staring at it with burning eyes.

Sir Philip paused before tasting it, and handed it to the soldier, saying, “ Friend, drink ! Thy need is greater than mine.”

Which shows greater heroism — his brave fighting in battle, or his self-sacrifice for a fellow-man ? Which did most for the world ? How ?

Give the meaning of this quotation.

“ Battles nor songs can from oblivion save,
But Fame upon a white deed loves to build ;
From out that cup of water Sidney gave,
Not one drop has been spilled.”

Compare with the acts of Winfrid and his followers. In what respects are the deeds alike? unlike? What adjectives best describe each act?

LESSON 2.

The words "Thy need is greater than mine" have helped many another man to be strong in forgetfulness of self. The following story tells of one such instance: —

About one hundred years after the battle of Zutphen, after another great battle, a Danish soldier lay on the field slightly wounded. As he was about to drink from his flask, he heard the words, "Oh, sir, give me a drink, for I am dying!"

The Dane went at once to the wounded soldier and pressed the flask to the lips of the man who had been his enemy on the battlefield. As he repeated the words of Sir Philip Sidney, the man whom he was befriending fired at him.

The bullet did little harm. And the Dane said coolly, "You rascal, now I will punish you. I would have given you all the water, but now you shall have only half."

When the king of the Danes heard this, he sent for the Danish soldier.

"Why did you spare the life of this man after he had tried to kill you?" said he.

"Because, sir, I could never kill a wounded enemy," was the reply.

What do you think you would have done if you had been in the place of the Danish soldier? In the place of the king?

An act may be kind, generous, magnanimous, and not necessarily heroic. What adjectives would you use to describe this deed ? ¹

SECTION II.

WRITTEN SPELLING LESSON.

"There is a heritage of heroic example and noble obligation, not reckoned in the Wealth of Nations, but essential to a nation's life." ² JULIANA HORATIA EWING.

"Nor knowest thou what argument
Thy life to thy neighbor's creed has lent.
All are needed by each one ;
Nothing is fair or good alone." ³

RALPH WALDO EMERSON.

SECTION III.

In the sentences in this lesson, each word in italics is an incomplete verb asserting action.

Write the pronouns used as objects to complete the meaning of these incomplete verbs. Tell to what noun each pronoun refers.

Florence Nightingale was a noble woman, and hundreds of wounded soldiers *loved* her.

Baldur had always lived in such a glow of brightness that no darkness *had ever touched* him.

Winfrid's followers were weary, but his inspiring words *refreshed* them.

¹ See pages 78-80.

² From "Jackanapes."

³ From "Each and All."

Longfellow said, —

“Thou hast *taught* me, Silent River,
Many a lesson deep and long.”

Wordsworth said, as he listened to the skylark, —

“*Lift* me, *guide* me, till I find
That spot which seems so to thy mind.”

Oliver Wendell Holmes said, “I shall speak of trees as we *see* them, *love* them, and *adore* them in the fields.”

Longfellow said, —

“Honor to those whose words or deeds
Thus *help* us in our daily needs.”

Rivers, trees, birds, and flowers may also *teach* us and *help* us and *lift* us out of thoughts of self.

Read your list of pronouns.

You, her, him, me, us, it, and them are object forms of personal pronouns.

SECTION IV.

FOR MEMORIZING.

Learn by heart the first three stanzas from Longfellow's poem “Santa Filomena.”

“Whene’er a noble deed is wrought,
Whene’er is spoken a noble thought,
Our hearts in glad surprise,
To higher levels rise.

“The tidal wave of deeper souls
Into our inmost being rolls,
And lifts us unawares
Out of all meaner cares.

“Honor to those whose words or deeds
Thus help us in our daily needs,
And by their overflow
Raise us from what is low!”

SECTION V.

FOR THINKING AND WRITING.

Think of all the heroic deeds you have read about in poems, fiction, and history. Write an account of the one that seems to you most heroic.

Prepare the supplementary lessons given on pages 360-362 for the correct use of object forms of personal pronouns.

CHAPTER XXXIX.

SECTION I.

FOR READING.

IN the poem, "Snow-Bound," John G. Whittier has given a true picture of his own home life and family circle when he was a boy on the New England farm, near Haverhill, Mass.¹

Read the extracts given, and, if possible, own a copy of the entire poem.

EXTRACTS FROM "SNOW-BOUND."

I.

The sun that brief December day
Rose cheerless over hills of gray,
And, darkly circled, gave at noon
A sadder light than waning moon.
Slow tracing down the thickening sky
Its mute and ominous prophecy,
A portent seeming less than threat,
It sank from sight before it set.
A chill no coat, however stout,
Of homespun stuff could quite shut out,
A hard, dull bitterness of cold,
That checked, mid-vein, the circling race
Of life-blood in the sharpened face,
The coming of the snow-storm told.

¹ Among the Perry pictures are pictures of the poet, his home in Haverhill, the Amesbury home, and his home at Oak Knoll. Pupils should make collections of these pictures.

The wind blew east ; we heard the roar
Of Ocean on his wintry shore,
And felt the strong pulse throbbing there
Beat with low rhythm our inland air.

II.

Meanwhile we did our nightly chores, —
Brought in the wood from out of doors,
Littered the stalls, and from the mows
Raked down the herd's-grass for the cows :
Heard the horse whinnying for his corn ;
And, sharply clashing horn on horn,
Impatient down the stanchion rows
The cattle shake their walnut bows ;
While, peering from his early perch
Upon the scaffold's pole of birch,
The cock his crested helmet bent
And down his querulous challenge sent.

III.

Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-dance of the blinding storm,
As zigzag, wavering to and fro,
Crossed and recrossed the winged snow :
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.

IV.

So all night long the storm roared on :
The morning broke without a sun ;

.

And, when the second morning shone,
We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below, —
A universe of sky and snow!
The old familiar sight of ours
Took marvelous shapes; strange domes and towers
Rose up where sty or corn-crib stood,
Or garden wall, or belt of wood;
A smooth white mound the brush-pile showed,
A fenceless drift what once was road;
The bridle-post an old man sat
With loose-flung coat and high cocked hat;
The well-curb had a Chinese roof;
And even the long sweep, high aloof,
In its slant splendor, seemed to tell
Of Pisa's leaning miracle.

V.

A prompt, decisive man, no breath
Our father wasted: "Boys, a path!"
Well pleased, (for when did farmer boy
Count such a summons less than joy?)
Our buskins on our feet we drew;
With mittened hands, and caps drawn low,
To guard our necks and ears from snow,
We cut the solid whiteness through,
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal: we had read
Of rare Aladdin's wondrous cave,
And to our own his name we gave,

With many a wish the luck were ours
 To test his lamp's supernal powers.
 We reached the barn with merry din,
 And roused the prisoned brutes within.
 The old horse thrust his long head out,
 And grave with wonder gazed about ;
 The cock his lusty greeting said,
 And forth his speckled harem led ;
 The oxen lashed their tails, and hooked,
 And mild reproach of hunger looked ;
 The horned patriarch of the sheep,
 Like Egypt's Amun roused from sleep,
 Shook his sage head with gesture mute,
 And emphasized with stamp of foot.

.
 We minded that the sharpest ear
 The buried brooklet could not hear,
 The music of whose liquid lip
 Had been to us companionship,
 And, in our lonely life, had grown
 To have an almost human tone.

SECTION II.

STUDY OF POEM.

LESSON 1.

(FIRST STANZA.)

Give the meaning of each of the following adjectives and tell what each is used to describe : brief, waning, mute, ominous, hoary, glistening.

Give the meaning of each of these nouns, and read the sentence in which each is used in the poem : prophecy, portent, threat, rhythm.

Mark the vowel sounds in the accented syllables and pronounce each word correctly.

LESSON 2.

(FOURTH STANZA.)

Draw a picture of a well with a curb and long sweep.

Tell about the leaning tower of Pisa, and show why the long well-sweep reminded the poet of this tower.

Write a paragraph describing such a well to a person who has never seen one.

LESSON 3.

The following predicates of sentences are taken from the extracts from "Snow-Bound" given in this chapter.

Write the completed sentences, filling the blank with the subjects.

- rose cheerless over hills of gray.
- sank from sight.
- told the coming of the snow-storm.
- blew east.
- heard the roar of Ocean on his wintry shore.
- darkened into night.
- piled the window-frame.
- look in like tall and sheeted ghosts.
- bent around the glistening wonder.
- showed a smooth white mound.
- wasted no breath.
- drew our buskins on our feet.

- looked mild reproach of hunger.
- shook his mute head with sage gesture.
- could not hear the buried brooklet.
- had grown to have an almost human tone.

LESSON 4.

(FOURTH STANZA.)

Draw your mental picture of the scene described in the twelve lines beginning, —

“The old familiar sights of ours
Took marvelous shapes.”

SECTION III.

FOR MEMORIZING AND WRITING.

Write from memory the first two stanzas of Lowell's poem, “The First Snow-Fall.”

“The snow had begun in the gloaming,
And busily all the night
Had been heaping field and highway
With a silence deep and white.

“Every pine and fir and hemlock
Wore ermine too dear for an earl,
And the poorest twig on the elm-tree
Was ridged inch-deep with pearl.”

SECTION IV.

STUDY OF DESCRIPTION BY COMPARISON.

The comparisons given for study are all made without the use of *as* or *like*, by speaking of that

which is described *as if it really were* that which it is like.

Read the complete sentence from which each comparison is quoted.

Tell what is compared to silence; ermine; pearl; pulse; helmet.

“a silence deep and white”

“Every pine and fir and hemlock wore ermine.”

“twig . . . ridged inch-deep with pearl”

“the strong pulse” (of Ocean)

“crested helmet” (of the cock)

Explain the meaning of the lines: —

“The music of whose liquid lip
Had been to us companionship.”

SECTION V.

STUDY OF SENTENCES AND USES OF WORDS

LESSON 1.

The statements in this lesson are taken from the poem, “Snow-Bound.”

Observe that each sentence is made by joining two statements, and that in each sentence one statement is as important as the other.

Since neither statement changes or modifies the meaning of the other, they are called independent statements, or clauses.

Read, separately, the two independent statements of each sentence, and tell what word is used to join them.

At noon the sun gave a sadder light than waning
moon and it sank from sight before it set.

The cold checked the race of life-blood in the face
and it told the coming of the snow-storm.

We heard the roar of the ocean on our wintry shore
and we felt the strong pulse beat our inland air.

The boys brought the wood from out-of-doors and
they littered the stalls.

The horse whinnied for his corn and the cattle
shook their walnut bows.

The cock bent his crested helmet and he sent
down his challenge.

A sentence made by joining two or more independent statements is called a compound sentence.

The word used to connect the statements, to show that the thoughts are connected in meaning, is called a conjunction.

LESSON 2.

(ORAL.)

Read the quotations from "Snow-Bound," and answer the questions that follow them.

"Strange domes and towers
Rose up where sty or corn-crib stood."

"With mittened hands, and (with) caps drawn low,
To guard our necks and ears from snow,
We cut the solid whiteness through,
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal."

In the quotations given, what idea is joined to that expressed by the word *domes*? What is the connecting word? What idea is joined to that expressed by the word *sty*? What word is used as a connective? What word connects the ideas expressed by the words *necks, ears? walled, overlaid*?

The phrase, *with caps drawn low*, expresses an idea that is joined to the idea expressed by the phrase *with mittened hands*. What word connects the two phrases?

Read two other sentences from this poem in which conjunctions are used to join phrases; two in which conjunctions join adjectives.

A compound sentence is a sentence that contains two or more independent statements.

A conjunction is a word used to join statements, and to join words and phrases that have the same use in the sentence.

SECTION VI.

FOR WRITING.¹

I.

Recall or imagine the coming of a snow-storm. Write a paragraph about it: the sky, the air, the wind, and other signs of the storm, and how you felt as you watched them.

¹ If you have never seen a snow-storm, collect and study pictures of snow scenes before writing.

II.

Imagine that when you awoke in the morning you looked out of the window to find everything covered with snow. Not even a fence post peeped through the white blanket. The wind had drifted the snow into all kinds of queer, fantastic shapes.

Write one paragraph picturing the scene as you saw it before a path was made or a drift was cleared away. Tell what some of the familiar sights about your home looked like.

III.

Imagine making the paths and cutting through the drifts. Perhaps you helped ; or did you hinder by throwing snow balls at those who were working ? Were the paths made to the barn ? sheds ? gates ? a neighbor's house ? the school-house ? Write a paragraph about it.

SECTION VII.

FOR MEMORIZING.

Read, study, and learn by heart the following extract from the Prelude to Part Second of "The Vision of Sir Launfal."

"Down swept the chill wind from the mountain peak,
From the snow five thousand summers old ;
On open wold and hill-top bleak
It had gathered all the cold,
And whirled it like sleet on the wanderer's cheek ;

It carried a shiver everywhere
From the unleafed boughs and pastures bare ;
The little brook heard it and built a roof
'Neath which he could house him, winter-proof ;
All night by the white stars' frosty gleams
He groined his arches and matched his beams ;
Slender and clear were his crystal spars
As the lashes of light that trim the stars :
He sculptured every summer delight
In his halls and chambers out of sight ;
Sometimes his twinkling waters slipt
Down through a frost-leaved forest-crypt,
Long, sparkling aisles of steel-stemmed trees
Bending to counterfeit a breeze ;
Sometimes the roof no fretwork knew
But silvery mosses that downward grew ;
Sometimes it was carved in sharp relief
With quaint arabesques of ice-fern leaf ;
Sometimes it was simply smooth and clear
For the gladness of heaven to shine through, and
here
He had caught the nodding bulrush-tops
And hung them thickly with diamond drops,
That crystallised the beams of moon and sun,
And made a star of every one :
No mortal builder's most rare device
Could match this winter-palace of ice ;
'T was as if every image that mirrored lay
In his depths serene through the summer day,
Each fleeting shadow of earth and sky,
Lest the happy model should be lost,
Had been mimicked in fairy masonry
By the elfin builders of the frost.

JAMES RUSSELL LOWELL.

Compare the second line with such a statement as this: "The snow had lain on the mountain top for hundreds of years."

Compare the statement, "A very cold wind blew against the wanderer's cheek" with the picture in the poem of the wind gathering the cold from the snow on the mountain peak, from bleak plains and hill-tops, and whirling it like sleet against the wanderer's cheek. Which makes you *feel* the shiver it carried everywhere?

How do these opening lines bring us into sympathy with the little brook as he hastens to build his "roof"? Does this feeling add to our enjoyment of the beautiful description of his "winter-palace of ice"?

Observe the implied comparisons. To understand their meaning and feel their beauty, you may need to look up the meaning of two or three unfamiliar words.

The whole picture: a winter-palace of ice, with groined arches, matched beams, halls, chambers, and aisles.

A frost-leaved forest-crypt.

Aisles of steel-stemmed trees.

Fretwork of silvery mosses.

Roof carved in sharp relief with quaint arabesques of ice-fern leaf.

Diamond drops.

Crystalled the beams of moon and sun.

Made a star of every one.

Give in your own words the thought of the last six lines of the selection.

CHAPTER XL

SECTION I.

FOR READING.

EXTRACTS FROM "SNOW-BOUND" (*continued*).

I.

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveler, sank
From sight beneath the smothering bank,
We piled, with care, our nightly stack
Of wood against the chimney-back, —
The oaken log, green, huge, and thick,
And on its top the stout back-stick;
The knotty fore-stick laid apart,
And filled between with curious art
The ragged brush; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed walls and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom;
While radiant with a mimic flame
Outside the sparkling drifts became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.

.

II.

Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north-wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost-line back with tropic heat;
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

III.

What matter how the night behaved?
What matter how the north-wind raved?
Blow high, blow low, not all its snow
Could quench our hearth-fire's ruddy glow.

.

IV.

At last, the great logs, crumbling low,
Sent out a dull and duller glow,
The bull's-eye watch that hung in view,
Ticking its weary circuit through,

Pointed with mutely warning sign
Its black hand to the hour of nine.
That sign the pleasant circle broke :
My uncle ceased his pipe to smoke,
Knocked from its bowl the refuse gray,
And laid it tenderly away ;
Then roused himself to safely cover
The dull red brands with ashes over.
And while, with care, our mother laid
The work aside, her steps she stayed
One moment, seeking to express
Her grateful sense of happiness
For food and shelter, warmth and health,
And love's contentment more than wealth,
With simple wishes (not the weak
Vain prayers which no fulfilment seek,
But such as warm the generous heart,
O'er-prompt to do with Heaven its part)
That none might lack, that bitter night,
For bread and clothing, warmth and light.

v.

Within our beds awhile we heard
The wind that round the gables roared,
With now and then a ruder shock,
Which made our very bedsteads rock.
We heard the loosened clapboards tost,
The board-nails snapping in the frost ;
And on us, through the unplastered wall,
Felt the light sifted snow-flakes fall.
But sleep stole on, as sleep will do
When hearts are light and life is new ;
Faint and more faint the murmurs grew,

Till in the summer-land of dreams
They softened to the sound of streams,
Low stir of leaves, and dip of oars,
And lapsing waves on quiet shores.

SECTION II.

STUDY OF POEM.

LESSON 1. (ORAL.)

(FIRST STANZA.)

Read the following sentence, supplying the omitted subjects: As —— drew on, and the —— sank from sight, —— piled our nightly stack of wood against the chimney-back. Give the reason for the commas that cut out the words “a snow-blown traveler.” Do the commas help us to get the writer’s thought?

Read the phrases introduced by the prepositions *from*, *beneath*, *with*, and *against*. Point out the verb to which each phrase gives added meaning.

Describe in your own words the building of a fire in an old-fashioned fireplace, using the words *back-stick*, *fore-stick*, *logs*, and *brush*.

Describe in your own words the scene pictured by these lines: —

“Until the old, rude-furnished room
Burst, flower-like, into rosy bloom.”

Give in your own words the meaning of the last four lines.

Read the stanza aloud.

LESSON 2. (ORAL.)

(SECOND STANZA.)

The first verb is *sat*. What is the subject of the statement? *Who* sat?

The adjectives *shut-in* and *content* are used to tell something about the persons for whose names the pronoun *we* stands. What phrase adds to the meaning of *shut-in*?

To what word does the phrase *the clean-winged hearth about* give added meaning? What question does it answer?¹ If this story were written in prose, the preposition *about* would be the first word in the phrase; in poetry, the usual order of words is often changed.

Point out the verb that makes the statement about the red logs. Name the object of the verb. (The red logs "beat back" what?)² What phrase tells *where* the logs were? What phrase tells *how* they beat the frost-line back? Give the meaning of this phrase in your own words.

What verb asserts something about the subject *house-dog*? Point out the object of this verb.

A silhouette is a picture in black, — a shadow picture showing the outline, or profile, of the side face. The word *couchant* means *lying down with the head raised*. Tell in your own words the meaning of the two lines about the cat.

What phrase tells *where* the mug of cider sim-

¹ See page 221.

² See page 257.

mered? What expression means *fit*, or *suitable*, for the winter fireside?

Read the stanza aloud.

LESSON 3. (ORAL.)

(FOURTH STANZA.)

In the first sentence, there are two independent statements. If they had been written in prose they would probably have been connected by the conjunction *and*. Where would it have been written?

The verb in the first statement is *sent out*. What is the object of the verb? the subject?

The verb in the second statement is *pointed*. What noun completes its meaning? What phrase adds to its meaning by answering the question, *How?* by answering the question, *In what direction?*

The noun *sign* is the subject of the next sentence. Give the predicate of the sentence. Point out the verb. What word completes its meaning?

Four incomplete verbs are used to assert something about *my uncle*. Point out the four verbs. Point out the two nouns and the two pronouns used to complete the meaning of these verbs. Give the noun for which each pronoun is used.

Tell how these adjectives are used: *dull*, *red*, *grateful*, *simple*, *weak*, *vain*, *generous*, *o'er-prompt*, *bitter*.

Read the stanza aloud.

LESSON 4. (ORAL.)

(FIFTH STANZA.)

The word *we* is the subject of the first statement in this stanza. Point out the verb that makes a statement about this subject, and the noun that completes the meaning of the verb.

What adverb has the same meaning as the phrase *for some time*? Give the phrases that tell (1) where we were when we heard the wind; (2) where it roared; (3) how it roared. What two phrases tell where the snow-flakes fell?

Give in your own words the meaning of the last five lines.

Read the entire stanza aloud.

SECTION III.

QUOTATION TO BE MEMORIZED.

Learn by heart : —

“ Announced by all the trumpets of the sky,
Arrives the snow, and, driving o’er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden’s end.
The sled and traveler stopped, the courier’s feet
Delayed, all friends shut out, the housemates sit
Around the radiant fireplace, enclosed
In a tumultuous privacy of storm.”¹

RALPH WALDO EMERSON.

¹ From “The Snow-Storm.”

SECTION IV.

FOR WRITING.

I.

Write an account, true or imagined, of a cold stormy night when you and the rest of the family prepared for a snow-storm. Tell what you did out of doors and indoors, to get ready for it.

II.

Think of a bitterly cold evening when your family were shut in at home while a blinding storm raged outside. If you can remember no such time, imagine one. Or perhaps you were visiting at your grandfather's home. Possibly there were guests. Or was there only your own family gathered about the fire? You may have popped corn; made candy; played games. Some one may have read aloud; told stories; told riddles; told conundrums. Perhaps some half-frozen traveler that had lost his way was warmed and welcomed by your fire. Or it may be that you were the one lost, and taken care of in the home of another. Write about it, taking some such subject as, "An Evening at home during a Storm."

Study the lessons and write the exercises on pages 363, 364.

CHAPTER XLI.

SECTION I.

FOR READING.

A DOG OF FLANDERS.

I.

Nello and Patrasche were left all alone in the world.

They were friends in a friendship closer than brotherhood. Nello was a little Ardennois,¹—Patrasche was a big Fleming.² They were both of the same age by length of years, yet one was still young, and the other was already old. They had dwelt together almost all their days; both were orphaned and destitute, and owed their lives to the same hand. It had been the beginning of the tie between them, their first bond of sympathy; and it had strengthened day by day, and had grown with their growth, firm and indissoluble, until they loved one another very greatly.

Their home was a little hut on the edge of a little village, — a Flemish village a league from Antwerp . . . It was the hut of a very old man, of a very poor man . . . But the old man was very gentle and good to the boy, and the boy was a beautiful, innocent, truthful, tender-natured creature; and they were happy on a crust and a few leaves of cabbage, and asked no more of earth or Heaven; save, indeed, that Patrasche should be always with them, since without Patrasche where would they have been?

.

¹ A native of Ardennes.

² A native of Flanders.

Patrasche was body, brains, hands, head, and feet to both of them; Patrasche was their very life, their very soul. For Jehan Daas was old and a cripple, and Nello was but a child; and Patrasche was their dog.

A dog of Flanders, — yellow of hide, large of head and limb, with wolf-like ears that stood erect, and legs bowed and feet widened in the muscular development wrought in his breed by many generations of hard service . . . Patrasche had been born of parents who had labored hard all their days over the sharp-set stones of the various cities, and the long, shadowless, weary roads of the two Flanders and of Brabant. He had been born to no other heritage than those of pain and toil.

.

II.

The upshot of that day was, that old Jehan Daas, with much laborious effort, drew the sufferer homeward to his own little hut, which was a stone's-throw off amidst the fields, and there tended him with so much care that the sickness . . . brought on by heat and thirst and exhaustion, with time and shade and rest passed away, and health and strength returned.

.

In his sickness they two had grown to care for him, this lonely old man and the little happy child . . . So then, when Patrasche arose, himself again, strong, big, gaunt, powerful, his great wistful eyes had a gentle astonishment in them that there were no curses to rouse him and no blows to drive him; and his heart awakened to a mighty love, which never wavered once in its fidelity whilst life abode with him.

.

Now, the old soldier, Jehan Daas, could do nothing for his living but limp about a little with a small cart, with which he carried daily the milk-cans of those happier neighbors who owned cattle, away into the town of Antwerp.

A few years later, old Jehan Daas, who had always been a cripple, became so paralyzed with rheumatism that it was impossible for him to go out with the cart any more. Then little Nello, being now grown to his sixth year of age, and knowing the town well from having accompanied his grandfather so many times, took his place beside the cart, and sold the milk and received the coins in exchange, and brought them back to their respective owners with a pretty grace and seriousness which charmed all who beheld him.

The little Ardennois was a beautiful child, with dark, grave, tender eyes, and a lovely bloom upon his face, and fair locks that clustered to his throat; and many an artist sketched the group as it went by him, — the green cart with the brass flagons . . . and the great tawny-colored, massive dog, with his belled harness that chimed cheerily as he went, and the small figure that ran beside him, which had little white feet in great wooden shoes, and a soft, grave, innocent, happy face, like the little fair children of Rubens.

LOUISE DE LA RAMÉE.

SECTION II.

STUDY OF MEANING AND USES OF ADJECTIVES.

LESSON 1.

The adjectives in the columns in this lesson are all used in the story told in Section I.

Point out the noun or the pronoun to which each adjective gives added meaning. Tell which adds an idea of definite number ; indefinite number ; amount or quantity ; size ; shape ; color ; quality.

alone	good	lonely	fair
little	beautiful	four	green
big	innocent	tawny	brass
both	truthful	strong	massive
young	tender-natured	gaunt	small
old	yellow	powerful	white
all	large	wistful	wooden
Flemish	wolf-like	mighty	soft
poor	erect	grave	dark
gentle	bowed	tender	lovely

Flemish means of Flanders.

An adjective derived from a proper noun is called a proper adjective, and should begin with a capital letter.

An adjective that adds to the meaning of a noun by expressing some quality or appearance of the person or thing named is called a descriptive adjective.

An adjective that adds to the meaning of a noun in some other way than by expressing appearance or quality is called a limiting adjective.

LESSON 2.

Write a list of adjectives that describe Patrasche by telling how he looked, and what kind of dog he was.

Read your list in class and tell what each adjective shows ; as size, shape, color, quality.

LESSON 3.

Innocence, hope, timidity, and patience are four nouns used to name qualities belonging to Nello.

Complete and write the following sentence, filling the blanks with adjectives expressing the same qualities as the nouns.

Nello was —, —, —, and —.

What one adjective do you think best tells the kind of dog Patrasche was? What noun names this quality of his character?

SECTION III.

EXERCISES IN COMPOSITION.

Write a paragraph describing some dog you know.

II.

If you are familiar with the story, write about Nello's finding Patrasche, — where and when ; how the dog came to be in the bushes ; how it happened that Nello's grandfather discovered him ; end the story with the sentence, " Thus it was that these two first met, — the little boy and the big dog."

Or, imagine the first meeting of a child and a big

dog that afterwards became devoted friends, and write a story about it. Close with the quotation given in the preceding paragraph.

III.

Write any story you have heard or read about the faithfulness of a dog to a child or a grown person.

Or, write some incident that shows the love of a dog for yourself or some one you know.

Learn the lessons and write the exercises given on pages 365-369.

CHAPTER XLII.

SECTION I.

FOR READING AND RECITATION.

LESSON 1.

Read again John G. Whittier's poem "The Barefoot Boy;" recall and recite the extracts learned.¹

Read: —

This poem pictures his own home life on the old farm near Haverhill, Mass. This little village is not far from Plymouth, where the Pilgrims landed; nor is it far from Cambridge, the home of Longfellow and Lowell. Like every other boy on a New England farm, John Greenleaf Whittier was busy from morning until night, except for a holiday now and then when he was allowed to go fishing or nutting. But in his poems he has told how happy he was, and how much he saw and heard in the woods and fields as he drove the cows to the pasture or helped in the garden, meadow, and harvest field. Read again the selections from "The Huskers"² and "Mabel Martin."³ These also tell of scenes in his own life.

¹ See Book I., page 8.

² See page 199.

³ See page 201.

Near his home is the Great Pond, or Lake Kennoza. In a poem about it, he called it "the lake of the pickerel." He speaks of

"The shores we trod as barefoot boys,
The nutted woods we wandered through."

He says: —

"Still let thy woodlands hide the hare,
The shy loon sound his trumpet-note;
Wing-weary from his fields of air,
The wild-goose on thee float."

LESSON 2.

*Recall and recite the poem "In School Days."*¹

There is a picture of this old schoolhouse in the February number of Harper's Magazine for 1883, but Whittier's word picture helps us to see it almost as plainly. A tall post now marks the place where the schoolhouse stood; and inscribed on the post are the words, "Where Whittier went to school." A queer little sampler worked by the tiny hands that fingered the blue-checked apron still hangs on the wall of the room where Whittier was born.

In "Snow-bound" he pictures his home life in the winter. The kitchen in which they sat about "the clean-winged hearth" is large and long, with painted floor and low ceiling. In "the old rude-furnished room" still stand the cupboard,

¹ Given on page 137 of Book I. to be memorized.

the quaint old dishes, the desk, and the spinning-wheel, that were there when John Greenleaf Whittier brought in the wood from out-of-doors. Over the fireplace still hangs the "bull's-eye watch" that "pointed its black hand to the hour of nine," and with this sign broke the pleasant circle.

SECTION II.

FOR DICTATION.

Write from dictation the following letter written by Oliver Wendell Holmes to John Greenleaf Whittier.

MY DEAR WHITTIER, —

Let me say to you that you have written the most beautiful schoolboy poem in the English language.

I have just read it, and before I had finished "In School Days" the tears were rolling out of my eyes.

Sincerely yours,

OLIVER WENDELL HOLMES.

Observe the punctuation and capitalization of the title of the poem.

The first word and every important word of a title should begin with a capital letter.

When the title of an article or book is used as a part of a sentence, it is usually enclosed in quotation marks.

SECTION III.

WRITTEN EXERCISE.

In this book and in Book I. are several of Whittier's poems or extracts from them.

Write the names of all of his poems that you know. Spell all words correctly; and use the capital letters correctly.

SECTION IV.

STUDY OF USES OF WORDS.

LESSON 1.

In this section is a direct quotation from Whittier's "The Barefoot Boy," followed by an indirect quotation that gives the same thought. Study both, and answer the questions that follow them.

Whittier said : —

"Mine the sand-rimmed pickerel pond,
Mine the walnut slopes beyond."

What one word is used instead of "my pond"?
"my slopes"?

Whittier said the sand-rimmed pickerel pond was his, and the walnut slopes beyond were his.

What one word is used in the place of "his pond"? "his slopes"?

Observe that each of these pronouns shows possession and also takes the place of the name of what is possessed as well as the name of the possessor. Such pronouns are called possessive pronouns.

Make sentences using the possessive pronouns *yours, mine, ours, his, hers, and theirs*.

Only one of these possessive pronouns is like the possessive form of the personal pronoun, which

is used when the name of the thing possessed is written. Point out the pronoun that has the same form for both uses.

LESSON 2.

Write two sentences about the little girl Whittier told of in his "school-boy poem." In one sentence use the possessive form of the personal pronoun *her* (followed by the name of what is possessed), and in the other the possessive pronoun *hers*.

In the same way write pairs of sentences about Whittier, his mother, the Whittier family or one of their homes, using the words *her-hers*, *their-theirs*, *his-his*.

Observe that the first of each pair of words is always followed by a noun telling what it possessed; that the second of each pair always takes the place of two nouns, the name of the possessor and the thing possessed.

Name the two nouns to which each possessive pronoun refers in your sentences.

Give oral sentences in class conversation, using *my* and *mine*, *our* and *ours*, *your* and *yours*.

The possessive pronouns are *yours*, *his*, *hers*, *theirs*, *mine*, and *ours*.

There are no such words as *her'n*, *his'n*, *our'n*, *their'n*, or *your'n*.

SECTION V.

FOR WRITING.

JOHN GREENLEAF WHITTIER.

Begin a biography of Whittier.¹ At this time write on the following topics : —

1. His Parents.
2. His Boyhood Home.
3. His Life in this Home : (a) in the summer ; (b) in the winter.

Learn the lessons and write the exercises on pages 369, 370.

¹ Lay the composition away carefully, to be completed later.

CHAPTER XLIII.

SECTION I.

STUDY OF SENTENCES AND USES OF WORDS.

THE sentences used for study in this chapter are expressions of thought from the story, "A Dog of Flanders."

1. Nello had a secret which only the big dog knew.
2. Nello had one other friend to whom he could tell his dream.
3. This other friend was little Alois, who lived at the old red mill.
4. She was a happy, bright-eyed little girl, whom Nello loved.
5. He painted pictures of this pretty child, whose home he passed every day.
6. She was the only child that he knew.

Observe that the first sentence in the chapter contains two statements : —

Nello had a secret.

Only the big dog knew the secret.

Compare the separate statements with the sentences in which they are combined. Point out the word that has three uses in the full sentence : that (1) takes the place of the noun *secret* ;

(2) connects the second statement with the noun it limits in meaning ; (3) completes the meaning of the verb *knew* in the second statement.

Observe that the second sentence makes these two statements : —

Nello had one other friend.

He could tell his dream to the other friend.

Compare these separate statements with the sentence in which they are combined. Write the word that has three uses in the full sentence, that (1) takes the place of the noun *friend* ; (2) connects the statements ; (3) with the preposition *to*, limits the meaning of the verb-phrase *could tell* in the second statement.

The statements in the next sentence are : —

This other friend was little Alois.

Alois lived at the old red mill.

Give the three uses of the pronoun *who* in the sentence that combines the statements.

The fourth sentence makes the two statements :

She was a happy, bright-eyed little girl.

Nello loved the little girl.

What word completes the meaning of the verb *loved* in the second statement ? In the sentence combining these statements, what pronoun takes the place of the noun *girl* ? What, then, is its use in the second statement ? To what word in the first statement does the second statement give added meaning ?

Give the three uses of *whom* in the full sentence.

Study the two separate statements of the next sentence : —

He painted pictures of this pretty child.

He passed the child's home every day.

What word in the sentence combining them is used as a possessive in the second statement? For what noun is it used?

The following statements are combined in the sixth sentence at the beginning of this chapter, but unlike the others, the meaning of the first is incomplete without the second because the second modifies it so closely. For this reason, the word *that* is used to connect them instead of the word *which*.

She was the only child.

He knew the [one] child.

In the full sentence, the word *that* joins the second statement to the noun *child* in the first statement, takes the place of the noun *child* in the second statement, and completes the meaning of the verb *knew*.

In sentences containing more than one statement, each statement is called a clause.

If neither clause modifies the other, both are called independent clauses. If one clause modifies the meaning of any part of another, the clause

containing the word modified is called the principal clause, and the modifying clause is called the subordinate clause.

A pronoun used to join clauses is called a conjunctive pronoun. Since the clause introduced by a conjunctive pronoun always limits the meaning of a noun or pronoun in another clause, it is called an adjective clause.

A sentence that contains a subordinate clause is called a complex sentence.

SECTION II.

STUDY OF FORMS OF CONJUNCTIVE PRONOUNS.

Make a list of the pronouns used in the first six sentences of the chapter to connect clauses. Tell which one is used as the subject of the second clause ; which are used to complete the meaning of a verb in the second clause ; which is used with a preposition to form a phrase in the second clause ; which to show possession of something named in the second clause.

A conjunctive pronoun is one that connects a subordinate with a principal clause. It is always used in the clause which it introduces as a subject, object, possessive, or with a preposition to form a phrase.

Who and *whom* should be used of persons, and *which* of things. *That* may be used of both persons and things.

Who is a subject-form, and should never be used to complete the meaning of a verb or after a preposition.

Whom is an object-form.

Which and *that* are used both as subject and object.

Fill the blanks in the following sentences with one of the conjunctive pronouns, — who, whose, whom, which, or that.

Read the adjective clause in each sentence and tell what noun in the principal clause it limits in meaning.

It was Nello of ——— it was said, “He had the soul of an artist.”

The peasant boy lay at the foot of the picture of ——— he had dreamed.

The big dog lay close to his friend, ——— he loved until death.

There came an artist ——— had fame in the world. He was an artist ——— was liberal of hand and of spirit.

He was looking for the boy ——— should have had the prize.

But he was too late. The two ——— lives had been spent together, in their death were not divided.

SECTION III.

FOR WRITING.

I.

If you have read the story, “A Dog of Flanders,” write about Nello’s secret which only the

big dog knew, and of the dog's faithfulness to the boy, even to death.

II.

Write about the famous picture, "The Descent from the Cross": (1) the place where it is now; (2) the artist; (3) when and where he painted it; then (4) tell about the picture itself; and (5) how Nello felt about it.

Or, write about some other famous picture that you have heard or read about and of which you have seen a copy, — the one you would rather see than any other picture in the world. Follow the suggestions in the preceding paragraph.

CHAPTER XLIV.

SECTION I.

FOR READING.

WE often find in stories some of the best word-pictures of places, since the well-written story first pictures the place in which the persons move and act.

Read aloud in class the description of the Flemish city of Antwerp and the country about it, as pictured in the story, "A Dog of Flanders."

EXTRACT FROM "A DOG OF FLANDERS."

Their home was a little hut on the edge of a little village, — a Flemish village a league from Antwerp, set amidst flat breadths of pasture and corn-lands, with long lines of poplars and of alders bending in the breeze on the edge of the great canal which ran through it. It had about a score of houses and homesteads, with shutters of bright green or sky-blue, and roofs rose-red or black and white, and walls whitewashed until they shone in the sun like snow. In the centre of the village stood a windmill, placed on a little moss-grown slope; it was a landmark to all the level country round. It had once been painted scarlet, sails and all, but that had been in its infancy . . . and it was now a ruddy brown, tanned by wind and weather. It went queerly, by fits and starts, as though

rheumatic and stiff in the joints from age, but it served the whole neighborhood, which would have thought it almost as impious to carry grain elsewhere, as to attend any other religious service than the mass that was performed at the altar of the little old gray church, with its conical steeple. . . .

. . . Almost from their birth upward, they had dwelt together, Nello and Patrasche, in the little hut on the edge of the village, with the cathedral spire of Antwerp rising in the northeast, beyond the great green plain of seeding grass and spreading corn that stretched away from them like a tideless, changeless sea.

.
Antwerp, as all the world knows, is full at every turn of old piles of stones, dark and ancient and majestic, standing in crooked courts, jammed against gateways and taverns, rising by the water's edge, with bells ringing above them in the air, and ever and again out of their arched doors a swell of music pealing. There they remain, the grand old sanctuaries of the past, shut in amidst the squalor, the hurry, the crowds, the unloveliness, and the commerce of the modern world, and all day long the clouds drift and the birds circle and the winds sigh around them, and beneath the earth at their feet there sleeps —
RUBENS.

And the greatness of the mighty Master still rests upon Antwerp, and wherever we turn in its narrow streets his glory lies therein, so that all mean things are thereby transfigured; and as we pace slowly through the winding ways, and by the edge of the stagnant water, and through the noisome courts, his spirit abides with us, and the heroic beauty of his visions is about us, and the stones that once felt his footsteps and bore his shadow seem to arise and speak of him with living voices. For the city

which is the tomb of Rubens still lives to us through him, and him alone.

.
Without Rubens, what were Antwerp? A dirty, dusky, bustling mart, which no man would ever care to look upon save the traders who do business on its wharves. With Rubens, to the whole world of men it is a sacred name, a sacred soil. . . .

O nations! closely should you treasure your great men, for by them alone will the future know of you. Flanders in her generation has been wise. In his life she glorified this greatest of her sons, and in his death she magnifies his name.

LOUISE DE LA RAMÉE.

If possible, read also the beautiful description with which the story of the Nürnberg stove opens, — the picture of the home of August, the hero of the story. The reader seems to see the little town in the valley of the Inn River among the mountains of Tyrol.

Read again Ruskin's picture of the Golden River, and Treasure Valley, — the home of "The Black Brothers."¹

SECTION II.

STUDY OF SENTENCES AND USES OF WORDS.

LESSON 1.

Read separately the principal clause and the adjective clause in each of the complex sentences

¹ See also pages 124, 135.

given below. Point out the three uses of each conjunctive pronoun. Point out the noun in the principal clause to which the subordinate clause relates.

Point out the sentences in which the adjective clause is placed between the subject and the verb of the principal clause. Think why it is so written in each sentence.

The Flemings are the people of Flanders, which is now a province of Belgium.

Nello and Patrasche lived in a Flemish village, which was set amidst flat breadths of pasture and corn lands.

There were long lines of poplars and of alders, which bent over the edge of the great canal running through the village.

Flanders has wide horizons, which have a charm of their own.

Antwerp is the city of Rubens, who was the great Flemish painter.

The roads that lead to the city of Rubens are straight, dusty, and unlovely.

"The Descent from the Cross," which is in the cathedral at Antwerp, is one of Rubens's most famous pictures.

The cathedral is visited by many artists who honor his name.

The Rubens chapel is in the church of St. James, which is the principal church of Antwerp after the cathedral.

Here is the tomb of the great artist, who made the name of Antwerp a sacred name.

Antwerp is a city that I should like to visit.

The noun or pronoun to which an adjective

clause relates is called the antecedent. *Antecedent* means *going before*.

LESSON 2.

Point out the subject of each adjective clause in Lesson 1. Point out the verb in the predicate. Tell whether the verb is singular or plural. Point out the antecedent of the pronoun subject and tell whether it is singular or plural.

A conjunctive pronoun agrees with the antecedent in number.

SECTION III.

EXERCISES IN COMPOSITION.

I.

Read and re-read the first section in this chapter. Read anything else you can find about the city of Antwerp.

Imagine that you have visited Antwerp, and write a paragraph telling what you saw there. Begin by describing the country about it.

II.

Read in your geographies, books of travel, railway guides, and encyclopedias, about the city of Venice. Find pictures of its streets, palaces, and churches.¹ Be sure to see the cathedral of St. Mark. What has happened to its campanile, or

¹ See pages 1, 2, and 3.

bell-tower? What is the fear regarding the possible future of this strange and beautiful city?

Write a paragraph to give some one else your mind picture of this city. Copy these lines from Longfellow's sonnet on Venice at the close.

“ White swan of cities, slumbering in thy nest
So wonderfully built among the reeds
Of the lagoon, that fences thee and feeds!
.

White water-lily, cradled and caressed
By ocean streams, and from the silt and weeds
Lifting thy golden filaments and seeds,
Thy sun-illumined spires, thy crown and crest!
White phantom city, whose untrodden streets
Are rivers, and whose pavements are the shifting
Shadows of palaces and strips of sky!”

In what way does Venice seem like a “white swan slumbering in its nest?” like a “white water-lily”? What are “the golden filaments and seeds”? How is it like “a fairy city”? How can its streets be “untrodden”? its pavements “shadows and strips of sky”?

III.

Imagine that you are going to write a story about something that happened in your own city, village, or neighborhood.

Write a paragraph to picture the place in which the event happened.

IV.

Write on one of these two subjects :—

The Most Interesting City I have visited.

The City I should most like to visit.

Begin by telling why this city seems most interesting to you.

Learn the lessons and write the exercises given on pages 370-373, for correct use of conjunctive pronouns.

CHAPTER XLV.

SECTION I.

FOR READING.

THE story of the "Nürnberg Stove" is the story of a child's attachment to a beautiful stove that had always been to him a part of his home.

EXTRACT FROM "THE NÜRNBERG STOVE."

August, . . . glowing after his frozen afternoon, cried out loud, smiling, as he looked up at the stove that was shedding its heat down on them all:—

"Oh, dear Hirschvogel! you are almost as great and good as the sun! . . . you are always ready: just a little bit of wood to feed you, and you will make a summer for us all the winter through!"

The grand old stove seemed to smile through all its iridescent surface at the praises of the child. . . . It was one of those magnificent stoves in enameled faïence,¹ . . . of great height and breadth, with all the majolica² lustre which Hirschvogel learned to give to his enamels. . . . There was the statue of a king at each corner, modeled with as much force and splendor as his friend Albrecht Dürer³ could have given unto them on copper-plate or canvas. The body of the stove itself was divided into panels, which had the Ages of Man painted on them in

¹ Glazed earthenware.

² Italian enameled pottery.

³ A famous artist of Nuremberg.

polychrome;¹ the borders of the panels had roses and holly and laurel and other foliage, and German mottoes in black-letter. . . . The whole was burnished with gilding in many parts, and was radiant everywhere with that brilliant coloring of which the Hirschvogel family . . . were all masters.

The stove was a very grand thing . . . possibly Hirschvogel had made it for some mighty lord of the Tyrol. . . . The grandfather Strehla, who had been a master-mason, had dug it up out of some ruins where he was building, and finding it without a flaw, had taken it home, and only thought it worth finding because it was such a good one to burn.

That was now sixty years past, and ever since then the stove had stood in the big, desolate, empty room, warming three generations of the Strehla family, and having seen nothing prettier perhaps in all its many years than the children tumbled now in a cluster like gathered flowers at its feet. . . .

.
To the children the stove was a household god. In summer they laid a mat of fresh moss all round it, and dressed it up in green boughs and the numberless beautiful wild flowers of the Tyrol country. In winter all their joys centred in it, and, scampering home from school over the ice and snow, they were happy, knowing that they would soon be cracking nuts or roasting chestnuts in the broad ardent glow of its noble tower, which rose eight feet high above them with all its spires and pinnacles and crowns.

Once a traveling peddler had told them that the letters on it meant Augustin Hirschvogel, and that Hirschvogel

¹ Many colors.

had been a great German potter and painter, . . . and had made many such stoves, that were all miracles of beauty and of workmanship, putting all his heart and his soul and his faith into his labors, as the men of those earlier ages did, and thinking but little of gold or praise.

So the stove had got to be called Hirschvogel in the family, as if it were a living creature, and little August was very proud because he had been named after that famous old dead German who had had the genius to make so glorious a thing. All the children loved the stove, but with August the love of it was a passion ; and in his secret heart he used to say to himself, " When I am a man I will make just such things too, and then I will set Hirschvogel in a beautiful room in a house that I will build myself in Innsbruck, just outside the gates, where the chestnuts are by the river ; that is what I will do when I am a man."

SECTION II.

EXERCISES IN COMPOSITION.

I.

Write in your own words the story of Hirschvogel told in the extract given.

Begin with a paragraph describing it. Then tell by whom the stove was made : how it came into the Strehla family ; how they enjoyed it in the winter and in the summer.

II.

If you have read the whole story, write about what happened to Hirschvogel later. Write as if the stove were alive and telling its own story.

SECTION III.

STUDY OF FORMS OF ADJECTIVES AND ADVERBS.

In each pair of sentences given below, are the adjective and the adverb forms of the same word.

Point out each adjective and each adverb and tell to what word it gives added meaning.

Tell just how the adverb differs in form from the adjective.

THOUGHTS FROM THE STORY, "THE NÜRNBERG STOVE."

A few lamps flickered dully.

There was a dull flicker from a few lamps.

A tired postboy blew a shrill blast from his tasseled horn.

A tired postboy blew shrilly from his tasseled horn.

The snow fell heavily.

A heavy snow was falling.

August carried his jug carefully.

August was very careful of his jug.

Through a window he saw a noisy band of children clustering round the house-mother.

Through a window he saw a band of children clustering noisily round the house-mother.

Dorothea had a sweet, sad face.

Dorothea smiled sweetly and sadly.

The little children lived a happy life.
The little children live happily.

August was always tender and thoughtful of his sister.
He always cared for her tenderly and thoughtfully.

He was an artist, though his sketches were rough.
He was an artist, though he sketched roughly.

He was proud that he had been named after Augustin Hirschvogel.

He drew himself up proudly as he remembered after whom he was named.

He made a secret vow that he, too, would make something beautiful sometime.

He secretly vowed that he too would make something beautiful sometime.

Karl Strehla was usually sullen and weary at the end of the day.

He usually spoke sullenly and wearily.

"I have sold Hirschvogel," said the father, huskily; and he spoke doggedly.

"I have sold Hirschvogel," said Karl Strehla, in a husky, dogged voice.

He was bitterly ashamed.

He was filled with bitter shame.

"Oh, Father, Father!" cried August convulsively.

"Oh, Father, Father!" cried August with a convulsive gasp.

The train rolled on in its heavy, quiet, slow fashion.
It had to go quietly and slowly on account of the snow.

He said softly, "Take care of me, dear Hirschvogel."
He said in a soft voice, "Take care of me, dear Hirschvogel."

Hirschvogel seemed to say to him, "Let us be worthy of our maker."

And the king said, "You must grow up worthily and win all the laurels at our school of arts."

"And if, when you are twenty-one, you have done well and bravely, then I will give you your 'Nürnberg stove.'"

"And if, when you are twenty-one years old, you have shown yourself to be good and brave, then I will give you your 'Nürnberg stove.'"

You have observed that *ly* is the most common ending of an adverb; but it is not the only ending. *Examples*: Do not talk loud. I am somewhat tired.

It is also true that many words ending in *ly* are not adverbs. *Example*: Abraham Lincoln was a man of kindly heart.

SECTION IV.

FOR MEMORIZING.

Read the poem silently; study the lessons that follow it; then read the poem aloud; and finally learn it by heart.

THE OLD CLOCK ON THE STAIRS.

Somewhat back from the village street
Stands the old-fashioned country-seat.
Across its antique portico
Tall poplar-trees their shadows throw ;
And from its station in the hall
An ancient timepiece says to all, —
 “ Forever — never !
 Never — forever ! ”

Half-way up the stairs it stands,
And points and beckons with its hands
From its case of massive oak,
Like a monk, who, under his cloak,
Crosses himself, and sighs, alas !
With sorrowful voice to all who pass, —
 “ Forever — never !
 Never — forever ! ”

By day its voice is low and light ;
But in the silent dead of night,
Distinct as a passing footstep's fall,
It echoes along the vacant hall,
Along the ceiling, along the floor,
And seems to say at each chamber-door, —
 “ Forever — never !
 Never — forever ! ”

Through days of sorrow and of mirth,
Through days of death and days of birth,
Through every swift vicissitude
Of changeful time, unchanged it has stood,

And as if, like God, it all things saw,
It calmly repeats those words of awe, —
“ Forever — never !
Never — forever ! ”

.
There groups of merry children played,
There youths and maidens dreaming strayed ;
O precious hours ! O golden prime,
And affluence of love and time !
Even as a miser counts his gold,
Those hours the ancient timepiece told, —
“ Forever — never !
Never — forever ! ”

.
All are scattered now and fled,
Some are married, some are dead ;
And when I ask, with throbs of pain,
“ Ah, when shall they all meet again ? ”
As in the days long since gone by,
The ancient timepiece makes reply, —
“ Forever — never !
Never — forever ! ”

Never here, forever there,
Where all parting, pain, and care,
And death, and time shall disappear, —
Forever there, but never here !
The horologe of Eternity
Sayeth this incessantly, —
“ Forever — never !
Never — forever ! ”

HENRY WADSWORTH LONGFELLOW.

LESSON 1.

In prose, or ordinary writing or speaking, the natural order in which words are used to express a thought is as follows: subject followed by the verb and complement, (if there is a complement,) with adjectives, and adverbial modifiers as near as possible to the words they modify.

In poetry this order is often changed for the sake of the rhyme or rhythm (musical sound).

Write, in the natural order, the three statements of the first stanza of "The Old Clock on the Stairs."

Tell where the following words and phrases would be placed if written in the natural order: *by day, in the silent dead of night, through days of sorrow and of mirth, unchanged, those hours.*

LESSON 2.

Divide into syllables, mark for pronunciation, and give the meaning of these words: *vicissitude, affluence, horologe, incessantly.*

Consult the dictionary and explain the difference in meaning between *antique* and *ancient*.

SECTION V.

EXERCISES IN COMPOSITION.

Describe the piece of furniture you like best in your own house. Then tell where it stands, when

and how it was first brought into your home, and why you like it.

Or, tell any incident in your home life that is closely connected with any piece of furniture in the home.

Or, imagine a story about a piece of furniture from the time it first belonged to a home. Perhaps it has wandered into several homes. It may have been sold at auction.

If you prefer, write the story as if the piece of furniture were alive, and tell about some things it had seen.

Write the exercises and learn the supplementary lessons on pages 373-379.

CHAPTER XLVI.

SECTION I.

WRITTEN EXERCISE.

Write from dictation : —

“ He that ruleth his tongue is better than he that taketh a city.” THE BIBLE.

“ Much tongue and much judgment seldom go together.”

BENJAMIN FRANKLIN.

“ A tart temper never mellows with age.”

WASHINGTON IRVING.

“ A sharp tongue is the only edged tool that grows keener with constant use.” WASHINGTON IRVING.

“ Her voice was soft and low, — an excellent thing in woman.” WILLIAM SHAKESPEARE.

“ A perfect woman, nobly planned
To warn, to comfort, and command.

.

WILLIAM WORDSWORTH.

“ She doeth little kindnesses,
Which most leave undone or despise :
For nought that sets one heart at ease
And giveth happiness or peace,
Is low-esteem'd in her eyes.”

JAMES RUSSELL LOWELL.

SECTION II.

STUDY OF SENTENCES WITH COMPOUND SUBJECTS.

LESSON 1.

Study the sentences about Rip Van Winkle and answer the questions that follow them.

Rip Van Winkle's faithful friend and constant companion was his dog Wolf.

The dog and his master were always together.

The father and husband was of little use at home.

The husband and wife were always quarreling.

(subjects)	(verbs)
friend and companion	was
dog and master	were
father and husband	was
husband and wife	were

Each subject contains two nouns joined by *and*. A subject that contains two or more nouns or pronouns connected by conjunctions is called a compound subject.

Point out the two sentences in which the two nouns in the compound subject refer to one person. Are the verbs in these sentences singular or plural?

In which sentences do the two nouns of the compound subject refer to two different persons? Are the verbs in these sentences singular or plural?

Study the next seven sentences and write in two lists the compound subjects and the verbs as they are written in the lists on this page.

Every hour and every minute of peace was precious to Rip Van Winkle.

Neither he nor his wife was without blame.

Either he or his dog was always in trouble.

No home and no school is happy that has a scolding man or woman in it.

Where a sharp tongue rules every boy and girl is to be pitied.

Every such home and school is a forlorn place for man, woman or child.

Each person and each animal feels the unhappy influence of such a home.

Observe that the verb is singular in each sentence. Each is really a compound sentence of two statements.

Read the sentences aloud as they are written below in full, and tell what was omitted in the first writing.

Every hour of peace was precious to him, and every minute of peace was precious to him.

He was not without blame, and his wife was not without blame.

He was always in trouble, or his dog was always in trouble.

No home is happy that has a scolding man or woman in it, and no school is happy that has a scolding man or woman in it.

Where a sharp tongue rules every boy is to be pitied; and where a sharp tongue rules every girl is to be pitied.

Every such home is a forlorn place for man, woman or child; and every such school is a forlorn place for man, woman or child.

SENTENCES WITH COMPOUND SUBJECTS 333

Each person feels the unhappy influence of such a home, and each animal feels the unhappy influence of such a home.

When a subject contains two or more singular nouns joined by *and*, the singular form of the verb is used if the nouns both refer to the same person or thing. The plural verb form is used with two or more singular nouns joined by *and* if the nouns refer to different persons or things, unless one of the nouns is limited by *each*, *every*, or *no*.

When *each*, *every*, or *no* is used before noun-subjects connected by *and*, the singular form of the verb should be used. The conjunction really connects two statements, only one of them having the verb expressed.

When the subject contains two or more singular nouns joined by *or*, *either-or*, or *neither-nor*, the singular form of the verb should be used.

LESSON 2.

In the following sentences, observe the various ways of showing that one object or act has more or less of some quality than another with which it is compared.

Read the sentences aloud in class, omitting the words enclosed in brackets. Point out the adjectives and adverbs changed in form to show a greater or less degree of the quality.

Rip Van Winkle was lazy and Dame Van Winkle was cross.

Rip was lazier than she, and Dame Van Winkle was crosser than he.

Everybody liked him better than [he liked] her.

The good wives of the city did not like her so well as [they liked] him.

He was more foolish than she [was foolish], but her tongue was keener than his [tongue was keen].

He would rather [more willingly] attend to his neighbor's business than [he would attend] to his own.

He would rather [more willingly] starve on a penny than [he would] work for a pound.

Comparison is the name given to the change of form of an adjective or an adverb to denote different degrees of quality.

The form used to denote the quality without comparison is said to be the positive degree.

The form used to denote that one object or act has more or less of a certain quality than the other of the two compared, is said to be the comparative degree.

Point out the adjectives and adverbs used in the comparative degree in the sentences given for study in this lesson.

Tell in what two ways the comparative degree is formed.

The form used to denote that one of three or more objects or acts compared has the highest or lowest degree of the quality, is said to be the superlative degree. The superlative degree is also used to show a very high degree of the quality.

Study the following sentences. Tell the degree of comparison of each descriptive adjective and each adverb of manner. Give the positive, comparative, and superlative degree of each.

"The children laugh loud as they troop at his call,
And the poor man that knows him laughs loudest of all."

OLIVER WENDELL HOLMES.

"Think more than thou showest,
Speak less than thou knowest,
Lend less than thou owest."

WILLIAM SHAKESPEARE.

"A truer, nobler, trustier heart
More loving or more loyal never beat
Within a human breast."

LORD BYRON.

"The noblest mind the most contentment has."

EDMUND SPENSER.

"This is almost always true,
The more people talk, the less they do."

"Politeness is to do and say
The kindest thing in the kindest way."

SECTION III.

EXERCISE IN COMPOSITION.

Write a paragraph describing the woman you most admire — her voice, her manner, and her character.

*Write the exercises and learn the lessons on
pages 380-384.*



DAFFODILS

CHAPTER XLVII.

SECTION I.

FOR SILENT READING.

THE DAFFODILS.

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,—
A host of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay!
Ten thousand saw I, at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not but be gay
In such a jocund company;
I gazed — and gazed — but little thought
What wealth the show to me had brought.

For oft, when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

WILLIAM WORDSWORTH.

Think of the first two lines until you *feel* the loneliness of “a cloud that floats on high o’er vales and hills.”

Think how “golden,” “fluttering,” “dancing,” “tossing their heads,” “jocund” (merry, sportive), “as the stars that shine and twinkle in the Milky Way,” and “outdid the sparkling waves in glee,” — all help you to feel as the poet did when he saw the daffodils.

Think how “host,” “continuous as the stars,” “never-ending line,” and “ten thousand” lead you to picture the great number that he saw.

Think how you catch the gleeful spirit of the daffodils all the more because of the first feeling of loneliness.

To look and look for a long time at a beautiful scene or picture is to *gaze* at it.

When a person is alone, can he close his eyes and seem to be again looking at the same beautiful picture in the mind, with the "inward eye"? Does the mind picture often fill the heart with pleasure as real as the pleasure felt in the first gazing at the scene with the outward eye? Is it true, then, that gazing and gazing at what is really beautiful is laying up a wealth of happiness and pleasure for a future time? What does the poet say is "the bliss of solitude"?

SECTION II.

FOR MEMORIZING.

After very thoughtful silent reading, read aloud, and then learn by heart this poem of Wordsworth's, which is one of the most beautiful in the English language.

SECTION III.

FOR READING AND DISCUSSION.

Read thoughtfully, and imagine the picture painted in the following poem. Look closely at the picture, "The Coming Shower."

BEFORE THE RAIN.

We knew it would rain, for all the morn
A spirit on slender ropes of mist
Was lowering its golden buckets down
Into the vapory amethyst

Of marshes and swamps and dismal fens —
Scooping the dew that lay in the flowers,
Dipping the jewels out of the sea,
To scatter them over the land in showers.

We knew it would rain, for the poplars showed
The whites of their leaves, the amber grain
Shrunk in the wind — and the lightning now
Is tangled in tremulous skeins of rain !

THOMAS BAILEY ALDRICH.

Observe the descriptions by implied comparison. The clouds, the drops of water, the grain, and the rain are spoken of by the poet as if they really were what they looked like to him. What looked like the *jewels of the sea* ? *slender ropes of mist* ? *golden buckets* ? *vapory amethyst* ? *amber* ?

Read again Longfellow's poem, "Rain in Summer." ¹

SECTION IV.

FOR DICTATION.

Write in the spelling class.

"There's joy on the mountains ;
There's life in the fountains ;
Small clouds are sailing,
Blue sky prevailing ;
The rain is over and gone ! "

WILLIAM WORDSWORTH.

¹ See page 165.

SECTION V.

EXERCISES IN COMPOSITION.

I.

Study the picture, "The Coming Shower."

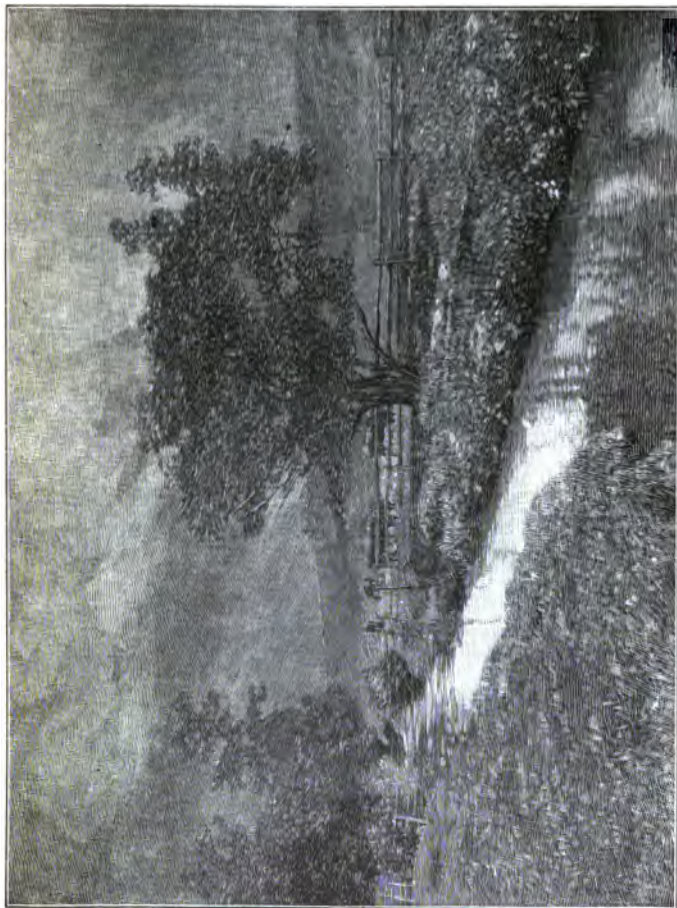
Imagine that two boys or two girls were out in the field. When they saw the shower coming they crept under a tree, and the branches spread an umbrella over them. Horses and cows in the pasture turned their backs to the storm, put their heads to the ground, and huddled close to the trunks of the big trees. Write about this and the storm that followed. The subject may be "Caught in a Summer Shower," or any other title you prefer.

Was it a gentle shower or a hard storm? In what time of year was it? At what time of day? Where was the farm? Whose was it? What were the names of the boys or the girls? What were they doing? What signs did they see of the coming shower? How did they get ready for it? What did they do while it rained? Were they frightened or did they think it was fun to be out in the rain?

II.

Write their conversation after the storm. Use no indirect quotations. Have at least two broken quotations. Let the conversation show how they came out from their shelter after the rain was over, what they saw, and what they did.

Study supplementary lessons on pages 384-386.



L. G. Brengle

THE COMING SHOWER

CHAPTER XLVIII.

SECTION I.

STUDY OF SENTENCES AND USES OF WORDS.

Read the sentences given below and study the lesson that follows them.

Before John G. Whittier was twenty-five years of age, he had written poems for papers and magazines in Hartford and Boston.

When he was thirty-three years old, the poet and his devoted sister, Elizabeth, moved to Amesbury, Massachusetts.

He lived in this pleasant home until he was an old man.

While he wrote his poems, he often sat where he could see the woods and fields.

After his sister died and his niece married, he went to spend his last days at Oak Knoll, in Danvers.

Longfellow called him "The Hermit of Amesbury," because he so seldom went from home.

Read the clause in the first sentence that tells *when* Whittier *had written*; the clause in the second sentence that tells *when* the poet and his sister *moved*.

Since each of these clauses adds to the meaning of a verb, it is used as an adverb and is called an adverbial clause.

The adverbial clause in the next sentence modi-

fies the verb *lived* and answers the question, *How long?* Read the clause. .

In the fourth sentence, the principal clause is "he often sat." There are two adverbial clauses in the sentence. Both add to the meaning of the same verb, — one by adding an idea of time, the other by adding an idea of place. Read the clauses and point out the verbs they modify.

Read the two adverbial clauses in the fifth sentence and the adverbial clause in the last sentence, and point out the verb to which each gives added meaning.

SECTION II.

WRITTEN EXERCISES.

I.

Re-write the sentences at the beginning of this chapter, substituting the following phrases for clauses of the same meaning: before his twenty-fifth birthday — until old age — in sight of the woods and fields — after the death of his sister and the marriage of his niece.

Which do you think are the better sentences, — those with phrases, or with clauses?

Re-write the sentences given below. In the first three, change each adverbial phrase to an adverbial clause. In the last two, change each adverbial clause to an adverbial phrase. Point out the word in each sentence to which the adverbial phrase or clause relates.

Each sentence as you have re-written it is a quotation. Tell where it is found.

We cut the solid whiteness through
And through the deepest drift made a tunnel.

And before the early bed-time
The white drifts piled the window-frame.

By the second morning
We looked upon a world unknown.

But their hearth is brighter burning
Because we are toiling to-day.

That I might taste of it, the blackberry cone
Purpled over hedge and stone.

II.

Write the compound sentences made by combining each group of simple sentences given below. Use the conjunction suggested.

Young Whittier read few books.
but He read much in the Bible, Pilgrim's Progress,
and Burns's Poems.

as He was a patriot.
well He was a poet.
as

He was a Quaker.
but He had the spirit of a soldier.

and The cry of the slave roused the sleeping spirit.

The Quaker must overcome the soldier,
either The soldier must knock the Quaker down.
or
and For a time the Quaker slept.

In 1831 he joined hands with William Lloyd
and Garrison, the great anti-slavery leader.
From that time until the end of the war he
wrote to arouse the people to action.

The conjunctions most commonly used to connect the independent statements of a compound sentence are *and*, *but*, *as well as*, and the pairs of words *either — or*, *neither — nor*, and *both — and*. These conjunctions are never used to connect a subordinate with a principal clause.

Which conjunction is used to connect clauses of opposite, or contrasted, meaning?

III.

Write from memory the following lines from Whittier's poem, "The Eternal Goodness." They might be called Whittier's Creed.

"To one fixed trust my spirit clings;
I know that God is good!

I know not where His islands lift
Their fronded palms in air;
I only know I cannot drift
Beyond His love and care."

SECTION III.

FOR RECITATION.

Recall and recite the poem Whittier wrote of Longfellow.¹

¹ See page 113.

With the exception of the lines in which he refers to Longfellow's home as an historic mansion in the city, the entire poem might have been written of Whittier himself.

SECTION IV.

COMPOSITION.

Complete your biography of Whittier.¹

You have written of his parents, childhood and early home. Add to this first part, paragraphs about (1) his favorite books; (2) his education and intimate friends; (3) his manhood's work; and (4) his last days. Close with a very short paragraph telling about the character of the man.

Study the supplementary lessons on pages 386 to 388.

¹ For the beginning, see page 306. As many successive days as necessary may be given to finishing this biography, which should not give unimportant details.

CHAPTER XLIX.

SECTION I.

FOR READING AND WRITING.

THE following letter has been engrossed, framed, and hung up in one of the University Halls at Oxford, as a specimen of the purest English and most elegant diction extant.

Write the letter from dictation. Make no mistake.

DEAR MADAM, —

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts, that you were the mother of five sons who have died gloriously on the battlefield. I feel how weak and fruitless must be any word of mine which should attempt to beguile you from grief of a loss so overwhelming.

But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that your Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours, to have laid so costly a sacrifice upon the altar of freedom.

Very respectfully yours,

ABRAHAM LINCOLN.

SECTION II.

WRITTEN EXERCISE.

Write ten sentences, each telling of an American patriot or patriotic deed.

Do not use the same verb form in any two sentences.

SECTION III.

FOR RECITATION.

WANTED.

God give us men ! A time like this demands
 Strong minds, great hearts, true faith, and ready hands;
 Men whom the lust of office does not kill ;
 Men whom the spoils of office cannot buy ;
 Men who possess opinions and a will ;
 Men who have honor — men who will not lie ;
 Men who can stand before a demagogue
 And damn his treacherous flatteries without winking !
 Tall men, sun-crowned, who live above the fog
 In public duty, and in private thinking.

.

J. G. HOLLAND.

SONG.

Be sure that you can recite as well as sing the words of our national hymn.

AMERICA.

My country, 't is of thee,
 Sweet land of liberty,
 Of thee I sing ;

Land where my fathers died,
Land of the pilgrims' pride,
From every mountain-side
Let freedom ring.

My native country, thee,
Land of the noble free, —
Thy name I love ;
I love thy rocks and rills,
Thy woods and templed hills ;
My heart with rapture thrills
Like that above.

Let music swell the breeze,
And ring from all the trees,
Sweet freedom's song ;
Let mortal tongues awake,
Let all that breathe partake,
Let rocks their silence break, —
The sound prolong.

Our fathers' God, to Thee,
Author of liberty,
To Thee I sing ;
Long may our land be bright
With freedom's holy light ;
Protect us by thy might,
Great God our King.

SAMUEL FRANCIS SMITH.

SUPPLEMENTARY LESSONS FOR PART II.

THESE lessons are planned to give additional practice in the application of rules and definitions studied in Part II. Their purpose is to make correct usage both intelligent and habitual.

SECTION I.

(FOR USE AS LESSON 3, SECTION II., CHAPTER XXIX.)

AGREEMENT OF SUBJECT AND VERB IN NUMBER.

Complete the sentences given below in which only the verb is given.

If the verb is in the singular form, it should be used to assert something of one person or thing, and the subject should be written in the singular form; if the verb is written in the plural form, it shows that the subject should be plural and written in the plural form.

Remember that the letter *s* is the ending of the present *singular* form of the *verb* (except with the subject *I* or *you*), and the ending of the *plural* form of the *word* that *names*.

— sits —.

— lie —.

— sit —.

— sets —.

— was —.

— were —.

— am —.

— is —.

SECTION II.

(TO FOLLOW CHAPTER XXX.)

LESSON I.

STUDY OF THE PARTS OF A SENTENCE.

You have learned that *has, have, had, shall, and will* are often used with other verbs to assert, or make a statement.

A group of words, or a phrase, used like a verb of one word, is called a verb-phrase.

Point out the subject, the predicate, and the verb-phrase of the predicate in each of the sentences given below.

The sun has set.

The moon has risen.

The boys have milked the cows.

John Gray had been to the pasture for them.

The girls have washed the dishes.

Mary Brown had prepared an early supper.

The children will go to the husking-bee with their parents.

Mr. Whittier will go with them.

He will return to the village of Haverhill to-morrow.

Corn will be husked before nine o'clock.

The huskers will play games.

LESSON 2.

STUDY OF NOUNS.

Study the sentences in Lesson 1.

The name *girl* belongs to all girls in common ; the name *Mary* belongs to an individual girl. The

name *boy* belongs to all boys in common; the name *John* belongs to an individual boy. The name *village* is applied to all villages in common; the name *Haverhill* is given to a particular village.

A noun that names any one of the same kind or class is called a common noun.

A noun that names an individual person, place, or thing is called a proper noun.

Complete the sentences given below.

The subject of each is a proper noun. Complete with a common noun, — a noun that names any one of the class to which the person named by the subject belongs.

Jules Breton is a French —.

Wordsworth was an English —.

Pippa was a happy —.

Sir Galahad was a pure —.

Washington was a brave —.

In the following incomplete sentences, only the predicate is given, and every noun is a common noun.

Complete each sentence with a subject that is a proper noun.

— is our teacher.

— is the holiday I like best.

— is called the first lady in the land.

— is the largest city in the world.

— was a true patriot.

— is the shortest month of the year.

—— is the longest river in this country.

—— is the largest state.

LESSON 3.

STUDY OF NOUNS (*continued*).

Write ten proper nouns: the names of five artists, copies of whose pictures are in this book; the names of five poets whose poems are in this book.

A proper noun should begin with a capital letter.

Write the name of a picture painted by each artist; and the name, or title, of a poem written by each poet.

Remember that the first word and every important word in a title should begin with a capital letter.

A common noun is a noun used to name any one of a kind or class.

A proper noun is a noun used to name an individual. The name does not belong to others of its class.

SECTION III.

(TO FOLLOW CHAPTER XXXI.)

CORRECT USE OF CERTAIN LIMITING ADJECTIVES.

Adjectives that limit the meaning of nouns or pronouns without describing, are called limiting adjectives.

Complete these sentences orally:

Every birch has ——.

All birches have ——.

Many elms are —.

Each oak is —.

Each maple has —.

Of the four limiting adjectives used, which two add to the meaning of singular nouns?

When the meaning of a noun-subject is modified by the adjective *each* or *every*, the verb in the statement must be in the singular form.

Give six sentences telling about things that are made from trees. In every sentence use the word each or every to modify the meaning of the subject.

Make sentences about things in the room, using the adjectives this, that, these, and those.

Remember that *this* and *these* point out an object or objects near the speaker; *that* and *those* point out an object or objects farther away.

*Give sentences using a and an correctly. Tell how you know which should be used.*¹

SECTION IV.

(TO FOLLOW CHAPTER XXXIII.)

LESSON 1.

CORRECT USE OF PREPOSITIONS.

Into implies action or motion from outside to inside. *In* implies rest or action within a given space.

To implies motion toward some person, place, or thing. *At* implies rest.

Between is used to place something with reference to two other objects. *Among* places an object with reference to more than two.

¹ See Book I., page 64.

Write and read the following sentences, filling each blank with the preposition in, into, to, at, between, or among. Give the reason for each choice.

My father said I must go — my room and remain — home to-day.

— which room — your house is the fireplace?

— which room — your house shall I carry the books?

— which room shall I leave them?

Have the men moved the new furnace — your house?

— which part of the cellar did they leave it?

I go — school every morning.

I shall be — school all day.

I promise you that I will be — your home at six o'clock.

I threw a ball — the tennis court.

It still lies — the court — two stones.

My rubber ball has lain — the water all day — the weeds.

Will you put my hat — the box for me?

At church, I sat — the corner of the seat.

I always sit — the grown people, — my father and my mother.

Were you — church yesterday?

Who planted that row of trees — the house and the street?

There are several poplars — the elms.

LESSON 2.

STUDY OF PREPOSITIONAL PHRASES.

Copy the prepositional phrases in the columns. Point out the preposition in each, and the noun or pronoun that is the principal term of the phrase.

After each phrase, write one word that has the same meaning.

with care	without happiness
with joy	at all times
with ease	without delay
of sweet smell	toward home
without number	toward the east
at (or in) all places	toward the inside
in such a way	of great size
of wood	at (or in) any place
sick for home	of gold

LESSON 3 (ORAL).

SENTENCE-MAKING, CHANGING WORDS TO PHRASES.

Use in sentences the single words you wrote after the phrases in Lesson 3. Tell of each whether you have used it as an adjective or an adverb.

Repeat the same sentences, substituting for the adjective or adverb the phrase that has the same meaning.

A group of words used like a single word is called a phrase if it does not make a statement. The phrase introduced by a preposition is called a prepositional phrase.

If the phrase is used as an adjective, it is called an adjective phrase; if it is used as an adverb, it is called an adverbial phrase.

LESSON 4.

CORRECT USE OF "TO," "TWO," AND "TOO."

You have used in sentences the preposition *to*, the adjective *two*, and the adverb *too*. Observe the difference in spelling.

Copy from this book, your reader, or any other book, six sentences, — two containing each of these three words.

In class, write the next sentence on the board, filling each blank with the correct one of the three words: —

—— of the lessons given —— us to-day were —— easy.
We could learn them —— easily. We did not need —— study.

Each pupil may make up a sentence containing the three words, and dictate the sentence to the class.

SECTION V.

(TO FOLLOW CHAPTER XXXV.)

CORRECT USE OF VERBS.

<i>teach</i>	<i>teaches</i>	<i>taught</i>	<i>has, have, or had taught</i>
<i>learn</i>	<i>learns</i>	<i>learned</i>	<i>has, have, or had learned</i>

These words are all verbs because they are all used in sentences to assert learning or teaching about the subject of the thought.

You have learned that the forms of verbs are changed to show the time of the action, and to show whether the subject is singular or plural.

In using these words in sentences, remember that one person may teach another by helping him to learn, but that each must learn for himself. Others teach and we learn. The teacher gives, and the learner gets.

Fill the following blanks correctly : —

Squanto $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ the colonists how to plant corn.

He also $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ them how to cultivate, grind, and cook it.

Then every mother $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ her children to —.

Now, our mothers $\begin{pmatrix} \text{learn} \\ \text{teach} \end{pmatrix}$ us to —.

Each mother should $\begin{pmatrix} \text{learn} \\ \text{teach} \end{pmatrix}$ her children to —.

Each child should $\begin{pmatrix} \text{learn} \\ \text{teach} \end{pmatrix}$ to —.

The Pilgrim Fathers $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ their boys to —.

All Pilgrim children were $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ to —.

Before they were twelve years old, their parents had $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ them to —, and they had — to do it well.

We learn from others ; others may $\begin{pmatrix} \text{teach} \\ \text{learn} \end{pmatrix}$ us.

We may $\begin{pmatrix} \text{teach} \\ \text{learn} \end{pmatrix}$ others ; others may learn from us.

Our mother has $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ us to —.

Our parents have $\begin{pmatrix} \text{learned} \\ \text{taught} \end{pmatrix}$ us to —.

SECTION VI.

(TO FOLLOW CHAPTER XXXVII.)

STUDY OF THE USES OF WORDS IN A SENTENCE.

The sentences given below for study express thoughts taken from the story, "The Oak of Geismar."

In each sentence, the verb or verb-phrase of the predicate requires a noun or pronoun to complete its meaning.

Remember how to find the object of an incomplete verb that expresses action.

Copy the sentences. Separate the subject and predicate of each by a vertical line. Draw one line under the subject, and two lines under the object of each verb and verb-phrase.

A blazing fire *sent* tongues of flame into the sky.

Thor *claimed* their dearest gift.

The children *were watching* the red mines in the fire.

Hunrad *laid* his hand on Asulf's shoulder.

The boy *feared* nothing.

The old man *lifted* the black hammer of stone.

He *summoned* all the strength of his withered arms.

Winfrid's heavy staff *thrust* the hammer to one side.

"This Blood-tree *shall darken* your land no more."

"I *will destroy* it."

A whirling wind *gripped* the oak from its foundation.
A young fir-tree *pointed* a green spire toward the stars.

They *took* the tree from its place.
They *set* it in the midst of a great hall.
They *kindled* lights among its branches.
Then Winfrid *told* the story of Bethlehem.
The cross of Christ *had broken* the hammer of Thor.

SECTION VII.

(TO FOLLOW CHAPTER XXXVIII.)

CORRECT USE OF OBJECT-FORMS OF PERSONAL PRONOUNS.

LESSON 1.

Write sentences containing these phrases : from me ; to her ; near it ; beside him ; by you ; for them ; among us.

Copy from this book, your reader, or any other book, sentences containing personal pronouns after other prepositions than those given in the first paragraph of this lesson.

The object-forms of personal pronouns are used after prepositions and as objects of incomplete verbs asserting action.

Of the seven object-forms of personal pronouns, *me*, *us*, *him*, *her*, *it*, and *them*, only *it* and *you* are used both as subject and object.

The subject-forms, *I*, *we*, *he*, *she*, and *they* should never be used after prepositions or as objects of incomplete verbs.

OBJECT-FORMS OF PERSONAL PRONOUNS 361

LESSON 2.

It is a common error to use a subject-form for an object-form when another word, phrase, or statement is added to the pronoun.

In the following sentences, use in each case the correct one of the two words given in parentheses, and tell why the other would be incorrect.

Mary is a good friend to my brother and (I). He sits between (she) and (I).
(her) (me).

Miss Brown is (to) our neighbor's home to-day. She visits (they) and (us).
(them) (we).

(She) and (I) drove the horses (in) the barn.
(Her) (me) (into)

Father helped (her) and (I) climb (in) the hay-rack.
(she) (me) (into)

(We) girls forgot our books and the boys forgot theirs.
(Us)

Miss Gray sent (them) and (we) home to get them.
(they) (us)

(Them) and (we) hurried as fast as we could.
(They) (us)

(We) boys walk home every night.
(Us)

Please give new pens to (him) and (her).
(he) (she).

May (her) and (I) write on the board?
(she) (me)

Father and mother are away. We have letters from
(him) and (her).
(he) (she).

(Him)
(He) and (she)
(her) both wrote yesterday to my sister
and (I).
(me).

LESSON 3.

Copy from this book five sentences containing the pronoun them. Read the sentences in class, and name the noun for which the pronoun them is used in each sentence. Tell whether the pronoun is used as the object of a verb or after a preposition.

Observe that *them* is always a plural pronoun, — that it always *takes the place of* the noun to which it refers, and is never *used with* the noun. When the noun is expressed, the adjectives *this, that, these, and those* should be used to point out the object or objects.

Read the incomplete sentences, filling each blank with the adjective this, that, these or those, or the pronoun them.

— children in — class are reading while —
children in — class are writing. I will help —.

— examples in our lesson to-day are not as difficult
as — examples we had yesterday. Father explained
— to my brother and me.

I like — kind of apples better than — kind. Have
you tasted —?

You may choose two kinds of candies. Will you have
— kinds or — kinds? Take — now.

SUBJECT-FORMS OF PERSONAL PRONOUNS 363

SECTION VIII.

(TO FOLLOW CHAPTER XL.)

CORRECT USE OF SUBJECT-FORMS OF PERSONAL PRONOUNS.

LESSON 1.

After reading about the family circle that Whittier describes in "Snowbound," — the stories they tell and what they did, — complete the unfinished sentences. In class read the sentences aloud.

Can you not see the father? It was he who — — — — —.

And the mother! It was she who — — — — —.

There, too, were the sisters! It was they who — — — — —.

Did you ever know such a schoolmaster? It was he who — — — — —.

Would you not like an aunt like that? It was she who — — — — —.

The uncle was rich in fields of lore and books. It was he who — — — — —.

Are you the boy that — — — — —? I am he.

Are you the girl that — — — — —? I am she.

Was it Abraham Lincoln that — — — — —? It was he.

Is it — — — — — that is now President of the United States? It is he.

Is it your mother that is now — — — — —? It is she.

Can it be your friend that has just — — — ?
It may be she.

Might it have been your brother that I saw — — — ?
It might have been he.

Make a list of the pronouns used in this lesson to complete the meaning of the verbs am, is, was, were, and the verb-phrases with be and been.

Observe that these verbs only assert. They do not tell what is asserted. The noun or pronoun that completes the meaning of any form of the verb *to be* tells what is asserted of the subject. Since it completes the verb and refers to the subject, it is called the subject-complement.

To complete the meaning of the verbs *am, is, was, were*, and the verb-phrases with *be* and *been*, use the subject-forms, and never the object-forms, of the personal pronouns.

LESSON 2.

Write questions to be answered by the sentences given below. In class, read aloud the questions and the answers.

It is she.

I am he.

It is we.

It is I.

It is they.

STUDY AND USE OF LIMITING ADJECTIVES 365

SECTION IX.

(TO FOLLOW CHAPTER XLI.)

LESSON 1.

STUDY AND USE OF LIMITING ADJECTIVES.¹

The adjectives *some*, *any*, and *all* add an idea of indefinite quantity or number; *much* adds an idea of indefinite quantity; *few*, *many*, *several*, *any*, and *each*, add an idea of indefinite number.

Each and *every* refer to all of an indefinite number taken separately. Since these words show that the objects are taken separately, or one by one, they should never be used with a plural noun. And all verbs and pronouns that refer to the singular noun limited by *each* or *every* should be in the singular form.

Write sentences beginning with the following words. Write noun-subjects; and use a personal pronoun in each sentence to avoid repeating the subject.

Much _____.

Many _____.

All _____.

Several _____.

Some _____.

Every _____.

Few or A few _____.

Each _____.

LESSON 2.

LIMITING ADJECTIVES (continued).

The adjectives *this*, *that*, *either*, and *neither* are used to point out one object; and, therefore, they should never be used with plural nouns.

Either and *neither* are used to point out one of two objects; they should never be used to point out one of more than two objects.

The adjectives *these* and *those* should be used with plural nouns.

¹ See Part I., page 169.

² See Part I., pages 148, 149, 157.

All verbs and pronouns that refer to a singular noun limited by the adjective *either*, *neither*, *this*, or *that* must be in the singular; and a verb or a pronoun that refers to a plural noun limited by the adjective *these* or *those* must be in the plural form.

Write the following sentences correctly. Use the correct word or groups of words in parentheses, and tell why the word or group not used would be incorrect.

I have five sisters and (neither girl)
(not one of the five girls) can
throw a ball.

I have three brothers and (either)
(any one of the three) can
beat you playing ball.

Neither boy (has) learned (his)
(have) (their) lesson.

I (will)
(shall) be glad to have either John or his brother
(bring) (their) books (to)
(take) (his) (at) my house.

I will (teach)
(learn) both John and his brother (their)
(his)
lessons.

Each boy may learn (either)
(any) poem of Longfellow's
(he) (like)
(they) (likes) best.

He has learned (no)
(neither) poem of Whittier's yet.

(These) books (is)
(Them) (are) mine. Will you please (take)
(bring)
them to me?

(Those)
(These) books (belong)
(Them) (belongs) to you. Please (take)
(bring) them
home and leave them (to)
(at) home.

LESSON 3.

LIMITING ADJECTIVES (continued).

An adjective may show order in a series or it may tell the exact number of the persons or things named. In each sentence given for study in this lesson, a word is used as an adjective and an adverb, or as an adjective and a noun.

Point out and explain each use of the words used twice in the sentences.

The first boy to learn his lesson may go home first.

The pupils in the third row may go, but one third of those in the fourth row may remain.

The men were marching by twos when two men fell.

Four and five make nine, so I have nine marbles.

LESSON 4.

PROPER NOUNS AND PROPER ADJECTIVES.

Opposite each proper noun below is the proper adjective derived from that noun.

Write the words from dictation and mark the vowel sounds in the accented syllables.

Europe	European	Scotland	Scotch
England	English	France	French
Germany	German	Russia	Russian
Austria	Austrian	Switzerland	Swiss
Italy	Italian	Spain	Spanish
China	Chinese	Japan	Japanese

Greece	Grecian	Norway	Norwegian
Sweden	Swedish	Turkey	Turkish
Asia	Asiatic	Africa	African
America	American	Cuba	Cuban

LESSON 5.

NOUNS AND DESCRIPTIVE ADJECTIVES.

The words in the first column are nouns that name solids or faces. Opposite each is the adjective that means *exactly like the solid or face* from which it gets its name. It is necessary to use these adjectives in describing the shapes of objects.

Write sentences containing the adjectives. Draw figures to represent the nouns.

square	square
circle	circular
triangle	triangular
oblong	oblong
rectangle	rectangular
sphere	spherical
cylinder	cylindrical
cone	conical
cube	cubical

LESSON 6.

STUDY OF MEANING AND USES OF ADVERBS.

The adverbs in this lesson are all found in the story given in the first section of Chapter XLI.

Find the adverbs in the story and point out the verb, adjective, or adverb to which each gives added meaning. Tell what question each adverb answers.

all	very
still	hard
already	homeward
almost	once
greatly	always

Point out three words used here as adverbs which are often used as adjectives. A word is an adjective or an adverb according to its meaning and use.

When the word *all* means the *whole amount, quantity* or *number* of anything, it is used to add to the meaning of a noun and is an adjective. When it means *entirely, wholly, or completely*, it adds to the meaning of an adjective or an adverb and is an adverb.

Still, meaning *quiet, or silent*, is used as an adjective; meaning *yet or until this time* it is used as an adverb of time.

SECTION X.

(TO FOLLOW CHAPTER XLII.)

ADJECTIVE PRONOUNS AS SUBJECTS.

In each sentence given below for study, is a word used as an adjective, and also used to take the place of the noun which it limits in meaning. A word used as an adjective and a pronoun is called an adjective pronoun.

Point out the verb in each sentence and tell whether it is singular or plural, and why.

Each in his own place is best. (Each person.)

Either is an agreeable guest ; both are charming ; neither is tiresome. (Either person, both persons, neither person.)

Many like to give advice, but few like to take it.
(Many persons, few persons.)

Fewer serve than offer their services. (Fewer persons.)

Many do less than they plan. (Many persons, less work.)

None is too old to learn. (No person.)

One has many luxuries, another has none. (One person, another person, no luxury.)

"Listen when another speaks."

"Do not speak when others are speaking."

Some sing at their work while others whine about it.

One's loss may be another's gain. (One person's, another person's.)

Write eight sentences, using as subjects the adjective pronouns each, all, both, none, either, neither, many, and few.

Observe that four of these subjects require a singular verb and four require a plural verb.

SECTION XI.

(To FOLLOW CHAPTER XLIV.)

LESSON 1.

SENTENCE MAKING.

Complete the following sentences.

In every sentence use the conjunctive pronoun as the subject of the adjective clause. Be careful to use the correct verb form.

_____ the woman that _____.

The woman that _____.

_____ the men, who _____.

The men, who _____ .
 That tree which _____ .
 _____ those trees, which _____ .

From some reading lesson in this book copy two sentences ; one containing an adjective clause with the subject who ; and one containing an adjective clause with the subject which. Tell whether the verb in each adjective clause is singular or plural, and why.

LESSON 2.

CHANGING COMPLEX TO SIMPLE SENTENCE.

Re-write the sentences in the first lesson in Section II. of Chapter XLIV. Change the form of each sentence without changing the thought, by making the clauses into phrases.

Example: The Flemings are the people of Flanders, a province of Belgium.

Read your sentences aloud in class, and read aloud the sentences as printed in the chapter. Tell which you like better, the complex or the simple sentences.

LESSON 3.

CORRECT USE OF CONJUNCTIVE PRONOUN "WHAT."

The word *what* is sometimes used as a kind of double relative meaning *that which*. It should never be used to refer to a noun that is expressed.

Study the use of the clauses introduced by *what*.

What a person truly learns can never be lost.

A good reader remembers what he reads.

An honest man is what he seems.

Observe that the clause *what a person truly learns* is the subject of the sentence ; *can never be lost* is the predicate. In the second sentence, the clause *what he reads* completes the meaning of the word *remembers*. In the third sentence the clause *what he seems* completes the meaning of the verb *is*.

A clause introduced by *what* may be used like a noun as the subject or the complement of a verb.

The pronoun *what* should never be used to introduce an adjective clause. The antecedent of *what* is never expressed.

Write the following sentences correctly, using one word of each pair given. Tell why the other would be incorrect. Fill other blanks properly.

Where is the book $\begin{pmatrix} \text{that} \\ \text{what} \end{pmatrix}$ I lost ?

Have you seen the picture $\begin{pmatrix} \text{that} \\ \text{what} \end{pmatrix}$ Rosa Bonheur painted ?

An idle person is apt to repeat $\begin{pmatrix} \text{that} \\ \text{what} \end{pmatrix}$ he hears.

She is one of the best women $\begin{pmatrix} \text{that} \\ \text{what} \end{pmatrix}$ I know.

She is all ^(that)_(what) she seems to be.

Can you recite the poem ^(that)_(what) you learned last term?

Please sing the song ^(that)_(what) you ^(sang)_(sung) yesterday.

— is a fine singer ^(who)_(what) sings in our church.

— is a beautiful song ^(which)_(what) I have heard —
sing.

SECTION XII.

(TO FOLLOW CHAPTER XLV.)

LESSON 1.

ADJECTIVES AND ADVERBS.

The words in the first column in this lesson are used as adjectives, and those in the second column are the adverb forms of the same words.

Write the words of both columns from the dictation of the adjectives.

Use the adverbs in oral sentences.

heavy	heavily
dreary	drearily
real	very
hungry	hungrily
saucy	saucily
airy	airily
some	somewhat
good	well
quiet	quietly
gay	gaily

You were gone ^(too)_(two) hours. That is ^(too)_(two) long a time to spend going so short a distance.

Are you ^(real)_(quite) well? I am ^(well,)_(nicely,) I thank you.

The sick man is feeling ^{(bad).}_(badly). Is he tired? Yes, ^{(some).}_{(somewhat).}

How are you feeling? ^(Nicely,)_(Well,) I thank you.

The walls of this room look ^(very)_(real) ^{(bad).}_(badly).

Real should always be used as an adjective. It should never be used instead of the adverb *quite*, *somewhat*, *rather*, or *very* to add to the meaning of an adjective.

Observe that *well*, meaning *not ill*, is an adjective. Never use the adverb *nicely* to refer to your health or feelings.

LESSON 4.

COMPLEMENTS OF VERBS.

In the sentences given below for study, the incomplete verbs are written in italics. None of them asserts action. Each is completed by an adjective or a noun that tells what is asserted of the subject.

Point out the complement of each italicized verb and tell whether it is an adjective or a noun, and name the subject to which it refers.

The beautiful stove *seemed* a living creature.

To the children, it *looked* human.

August *felt* certain that he should make such beautiful things sometime.

He *seemed* a dreamer of dreams, but he *became* a great man.

Many an artist *seems* idle when he is really shaping beautiful thoughts.

Study the forms of the incomplete verbs to seem, to become, to look, to feel, and to be.

seem	seems	seemed
become	becomes	became
look	looks	looked
feel	feels	felt
am	is	was were

has, have, *or* had seemed

shall *or* will seem

has, have, *or* had become

shall *or* will become

has, have, *or* had looked

shall *or* will look

has, have, *or* had felt

shall *or* will feel

has, have, *or* had been

shall *or* will be

Write ten sentences each containing some verb-form given above. Complete each verb by an adjective, noun or pronoun. Tell why it would be incorrect to complete them with an adverb or the object-form of a pronoun.

The complement of a verb is the word that completes its meaning.

An object-complement is a noun or pronoun used to complete the meaning of an incomplete verb asserting action, by naming the receiver of the action.

A subject-complement is a noun, pronoun, or adjective used to complete the meaning of an incomplete verb that does not assert action. The subject-complement always tells what is asserted of the subject.

LESSON 5.

STUDY OF PRONOUNS.

Write in a complete sentence the answer to each question in this lesson.

Tell what word used to ask the question takes the place of a noun that answers the question.

Who was the principal person in the story, "The Nürnberg Stove"?

About whom is the story told?

What was called "Hirschvogel"?

To whom did it belong?

For whom was it made?

After whom was it named?

Who was faithful to Hirschvogel?

Whose dog was Patrasche?

Which of his masters did he prefer?

Whom did Whittier describe in "Snow-Bound"?

A word used to ask a question and to take the place of the noun that answers the question is an interrogative pronoun. *Who, whose, whom, which,* and *what* are used in this lesson as interrogative pronouns.

To find whether an interrogative pronoun is used as a subject, an object, or a possessive, substitute in its place the noun that answers the question. The interrogative pronoun has the same use as the noun substituted.

Point out the use of each interrogative pronoun in the questions given in this lesson.

Who is a subject-form. Subject-forms are used

as subjects of sentences and as subject-complements.

Whom is an object form. Object forms are used as object-complements, and with prepositions to form phrases.

LESSON 6.

CORRECT USE OF INTERROGATIVE PRONOUNS.

Fill each blank space in the following sentences with the correct one of the two interrogative pronouns given, and tell why the word not used would be incorrect.

(Who)
(Whom) do you wish to see?

(Who)
(Whom) do you admire?

(Who)
(Whom) have you invited?

(Who)
(Whom) did you meet?

Complete and read the following questions :

Whom did Lowell — ?

With whom does — ?

At whom were — ?

By whom do — ?

For whom are you — ?

To whom did — ?

SECTION XIII.

(TO FOLLOW CHAPTER XLVI.)

LESSON 1.

CORRECT USE OF VERB FORMS.

Write the sentences given below, using the correct one of each pair of words given and filling other blanks.

Neither John nor Mary $\begin{pmatrix} \text{was} \\ \text{were} \end{pmatrix}$ excused from the class.

Each boy and girl $\begin{pmatrix} \text{is} \\ \text{are} \end{pmatrix}$ invited to attend the picture exhibit.

Every boy and girl $\begin{pmatrix} \text{enjoy} \\ \text{enjoys} \end{pmatrix}$ a good story.

Every man and woman $\begin{pmatrix} \text{need} \\ \text{needs} \end{pmatrix}$ friends.

Everybody and everything $\begin{pmatrix} \text{is} \\ \text{are} \end{pmatrix}$ a part of the universe.

Nobody and nothing $\begin{pmatrix} \text{is} \\ \text{are} \end{pmatrix}$ entirely independent.

Either the — or the — $\begin{pmatrix} \text{is} \\ \text{are} \end{pmatrix}$ my favorite flower.

Neither the — nor the — $\begin{pmatrix} \text{remain} \\ \text{remains} \end{pmatrix}$ in $\begin{pmatrix} \text{their} \\ \text{its} \end{pmatrix}$ northern home during the winter.

Neither the — nor the — $\begin{pmatrix} \text{drop} \\ \text{drops} \end{pmatrix}$ $\begin{pmatrix} \text{its} \\ \text{their} \end{pmatrix}$ leaves in the winter.

What rule have you learned for the use of the comma that tells you whether or not to use this mark between two noun subjects connected by *or*?

According to the rule, in which of the following sentences should a comma be used ?

Rip Van Winkle was the idler or shiftless man of the neighborhood.

Rip or Wolf was always in trouble.

Give five oral sentences in which the two nouns of the compound subject are connected by the word and, with the first noun modified by each, every or no.

Give five sentences in which the noun subjects are connected by or or nor, and the first noun preceded by either or neither.

LESSON 2.

IRREGULAR FORMS OF COMPARISON.

Many adjectives and adverbs are compared irregularly. The columns of words in this spelling lesson are the three degrees of comparison of a few common adjectives and adverbs.

Write the three forms of each word from the dictation of the positive degree.

good	better	best
bad	worse	worst
ill	worse	worst
little	less	least
much	more	most
many	more	most
few	fewer	fewest
well	better	best
badly	worse	worst

little	less	least
much	more	most

LESSON 3.

CORRECT USE OF FORMS OF COMPARISON.

Few, fewer, and fewest are adjectives that refer to number. *Little, less* and *least* refer to quantity.

Most should never be used to mean *nearly*. *Almost* is never used except as an adverb meaning *nearly*.

Far has two forms of the comparative and the superlative according to the meaning. *Farther* and *farthest* are used to express distance of space or time; *further* and *furthest* are used of advancement and progress.

Remember that the comparative degree is used when two objects are compared, and the superlative degree when three or more objects are compared.

Read the following sentences, using the correct one of the two words given.

The bobolink flies $\begin{pmatrix} \text{farther} \\ \text{further} \end{pmatrix}$ south in the winter than the robin.

Rip Van Winkle went $\begin{pmatrix} \text{farther} \\ \text{further} \end{pmatrix}$ from his home than he intended.

The pear tree usually has $\begin{pmatrix} \text{fewer} \\ \text{less} \end{pmatrix}$ blossoms and so $\begin{pmatrix} \text{fewer} \\ \text{less} \end{pmatrix}$ fruit than the apple tree.

The tree that bears $\begin{pmatrix} \text{fewest} \\ \text{least} \end{pmatrix}$ blossoms has $\begin{pmatrix} \text{fewest} \\ \text{least} \end{pmatrix}$ fruit.

The best garden has $\begin{pmatrix} \text{fewest} \\ \text{least} \end{pmatrix}$ weeds.

The $\begin{pmatrix} \text{less} \\ \text{least} \end{pmatrix}$ said, the sooner mended.

The $\begin{pmatrix} \text{less} \\ \text{least} \end{pmatrix}$ said, the soonest mended.

The buds on the cherry tree have $\begin{pmatrix} \text{most} \\ \text{almost} \end{pmatrix}$ opened.

Summer is $\begin{pmatrix} \text{most} \\ \text{almost} \end{pmatrix}$ here.

Easter is observed in $\begin{pmatrix} \text{most} \\ \text{almost} \end{pmatrix}$ all countries.

LESSON 4.

CORRECT USE OF PRONOUN FORMS AFTER CONJUNCTION THAN.

The word *than* is a conjunction connecting two clauses. The verb and other words of the second clause are often omitted.

Observe the omitted words inserted in brackets on pages 333, 334. The subject-form or the object-form of a pronoun should be used after the conjunction *than* according to the use of that pronoun as the subject, subject-complement, or object-complement of the verb understood or expressed in the second clause.

Complete the following sentences by supplying the principal clause of each, and the omitted words in the second clause.

If any of these omitted words would not be expressed in ordinary speaking or writing, enclose them in brackets. Be sure to use the object-forms as objects of the verb in the second clause, and each subject-form as the subject of a verb.

_____ than they _____.
_____ than _____ them.
_____ than he _____.
_____ than _____ him.
_____ than I _____.
_____ than _____ me.
_____ than we _____.
_____ than _____ us.

SECTION XIV.

(TO FOLLOW CHAPTER XLVII.)

LESSON 1.

**CORRECT USE OF VERBS WITH COLLECTIVE NOUNS AS
SUBJECTS.**

*Point out the nouns in these sentences that name
a group or collection of objects.*

Frightened by the coming storm, a pair of horses, a herd of cattle, and a flock of sheep huddled together in the field.

A drove of cattle were being driven to market. They ran under the trees for shelter.

A flock of birds alighted on the backs of the cattle.

A number of horses or cattle together is called a herd. When a herd is driven to market it is called a drove.

A number of small animals, as birds or sheep, is called a flock.

A noun that names a group or collection of objects is called a collective noun. When the collective noun is used as a subject, the verb should be singular if the group is spoken of as a whole. The verb form should be plural if something is asserted of the individuals in the group.

For example: The sentence, "A flock of birds is flying southward" is correct, because the birds are thought of as flying in one body. "A flock of birds are flying about her head" is also correct, because birds do not fly about a person in one body, but as individual birds flying in different directions.

Make sentences, using the following collective nouns as subjects. In each sentence, write a verb-form that shows present time, or a form of the verb with have or has.

pair flock herd committee school class

LESSON 2.

CORRECT USE OF POSSESSIVE FORMS OF ADJECTIVE PRONOUNS.

Copy the following sentences:—

Somebody's overshoes are here. Someone's umbrella is here. Is it yours, Mary? No, it must be someone's else. I have no one's umbrella.

I do not like to use another's property. Others' belongings are not mine to use, though my sister and I often use each other's books.

The boys and girls of our class sometimes borrow one another's books.

Observe the use of the possessive sign in such words and expressions as *somebody*, *someone*, *someone else*, *no one*, *each other*, and *one another*.

Observe that *each other* is used in speaking of

two persons, and *one another* in speaking of more than two persons.

Make sentences containing the expressions each other and one another.

Write sentences on the board containing the possessive form of each of these two expressions and the possessive form of the plural pronoun others.

SECTION XV.

(TO FOLLOW CHAPTER XLVIII.)

LESSON 1.

COMPLEX SENTENCES WITH ADVERBIAL CLAUSES.

Write six complex sentences, each containing an adverbial clause. Use the following conjunctions: because, unless, if, since, as, and for.

Tell what question each adverbial clause answers, and point out the word it modifies.

LESSON 2.

COMPLEX AND COMPOUND SENTENCES.

Find in your reader, copy, and bring to class: one compound sentence; one complex sentence containing an adverbial clause; one complex sentence containing an adjective clause.

Copy the punctuation accurately.

Read the sentences in class. As each sentence is read, the connective used may be written on the board.

LESSON 3.

CORRECT USE OF CONNECTIVES.

The word *without* should never be used to join clauses. It is always a preposition or an adverb. It is a common error to use the word *without* instead of the conjunction *unless*.

The word *like* should never be used instead of *as* to join clauses. *Like*, meaning *resembling* or *similar*, should be followed by the noun or pronoun that names the person or thing resembled.

Write the following sentences correctly and read them aloud in class.

Do not leave the room ^(unless)
_(without) you have permission.

Try to move quietly ^(as)
_(like) Alice does.

Few girls throw a ball ^(as)
_(like) boys do.

Don't try to play with them ^(unless)
_(without) you have learned
the game.

I shall be glad to ^(teach)
_(learn) you ^(unless)
_(without) you prefer another teacher.

Each pupil may write two sentences on the board, — one using unless as a conjunction and another using without as a preposition.

Each pupil may make one oral sentence using both words unless and without in the one sentence.

LESSON 4.

REVIEW OF VERB FORMS.

The words in this lesson are a review of the forms of verbs in daily use.

Write the four forms of each verb from the dictation of the name of the verb; as to know, to grow, to fly.

The words in the first two columns are used to show present time, and those in the third show past time.

The words in the last column are the forms used with *has*, *have* and *had*.

know — knows	knew	known
grow — grows	grew	grown
fly — flies	flew	flown
shine — shines	shone	shone
lie — lies	lay	lain
lay — lays	laid	laid
sit — sits	sat	sat
set — sets	set	set
rise — rises	rose	risen
buy — buys	bought	bought
bring — brings	brought	brought
teach — teaches	taught	taught
do — does	did	done
see — sees	saw	seen
run — runs	ran	run
go — goes	went	gone
write — writes	wrote	written

LETTER FORM

389

LETTER FORM

Heading

Address

Salutation

Body of the letter

New paragraph

Complimentary close

Signature

APPENDIX.

It is expected that before this time the pupils will have learned the meaning of diacritical marks, but it is quite important that they have systematic review and study of the use of these marks. The use of the dictionary is so closely related to language study, and the correct pronunciation of words is so important an element in the correct use of oral language, that it seems best to include a series of lessons in the marking of all vowel and consonant sounds. They are to be used as a series of spelling lessons. Each should be supplemented by as much similar work as the class needs.

SECTION I.

VOWELS AND CONSONANTS.

A vowel sound is free and open. The voice or breath is not stopped, or held back, or obstructed, by lips, tongue, teeth, or palate. The letters that represent vowel sounds, *a*, *e*, *i*, *o*, and *u*, are called *vowels*. The letter *y* is sometimes used as a vowel.

Letters that stand for sounds that are obstructed by the organs of speech are called *consonants*.

Each vowel has what is called a long sound and

APPENDIX

a short sound. In the dictionary, the curve (˘) over a vowel shows that it has the short sound; the straight line (¯) over a vowel shows that the sound is long.

SHORT SOUNDS OF VOWELS.

ǎ as in <i>and</i>	ě as in <i>egg</i>	ĩ as in <i>it</i>
ǝ as in <i>on</i>	ũ as in <i>up</i>	oo as in <i>book</i>

In the spelling class, write the words in the columns, and mark the vowel sounds. After writing, pronounce each correctly.

Do not pronounce ǎ as if it were ě, or ĩ as if it were ě, or ũ as if it were ě, or ǝ like *a* in *all*.

ěgg	sĭng	shell	gǝne	bǎnd
nĕst	hĭll	rĕd	ǝn	sǝng
shŭt	bǎck	crŭshed	ĭn	flǝck
drǝp	ĕnd	jŭmp	mǝss	sŭng
bĕd	hŭsh	cǎtch	brǝok	pǝnd
gĕt	scrǎtch	flĭt	hŭm	spring
lǝok	sǝft	hǝp	lǝst	wĭng
brǝth	ǝff	yĕs		

A syllable is a letter or group of letters spoken with one effort of the voice. A syllable must contain at least one vowel sound.

The words in the columns in this section are all monosyllables. *Mono* means one. A monosyllable, then, is a word of one syllable.

Learn : —

The vowel is usually short between two single consonants in a syllable that does not end in *e*.

LANGUAGE LESSONS

SECTION II.

DISSYLLABLES.

Dis comes from a word meaning *two*. A word of two syllables is called a *dissyllable*. All the words given in the list below are dissyllables.

In every word of more than one syllable, one of the syllables is pronounced with more stress of voice than the others. This stress of voice is called *accent*.¹ The same word, *accent*, is used to name the mark that points out the accented² syllable.

In the spelling class, write the words, and mark the vowel sounds and the accented syllable.

lěg' end	spōt' lěss	spĕn' dor
mělt' ed	brānch' es	spār' row
shěł' ter	blōs' somed	sŭn' set
glād' něss	rōb' in	yěł' low
kĭn' ship	lĭv' ing	

SECTION III.

LONG SOUNDS OF VOWELS.

ā as in <i>age</i>	ī as in <i>ice</i>	ū as in <i>use</i>
ē as in <i>eve</i>	ō as in <i>old</i>	ōō as in <i>moon</i>

Write the following words from dictation, and mark the vowel sounds.

crāne	whōle	shōre	hōle	cāme
ā ble	hōst	wīde	blūe	tīme
whīle	hīde	hēre	fāce	sīde
lāke	shīne	scēne	shāde	nīght
clōse	rōof	lōon	schōol	rōot

¹ Pronounced ac'cent. To ac cent is pronounced to ac čent'.

² Pronounced ac čent'ed.

APPENDIX

Observe that most of these words end in silent *e*.

Learn : —

The vowel sound is usually long in a syllable that ends in silent *e*.

Write sentences on the board, using correctly the words blue and blew ; scene and seen.

SECTION IV.

Ä AND A.

When the vowel *a* is marked *ä*, the two dots above the letter show that it has the sound of *a* in *arm*. This is sometimes called the Italian sound of *a*.

When this vowel is marked *a*, the two dots below show that it has the sound of *a* in *all*. This is sometimes called *broad a*.

Write the following words from dictation, and mark each to show the correct sound of a. Practice pronouncing the words correctly. Ä is often incorrectly pronounced as if it were ä, and a as if it were ö. Avoid these errors.

chärm	talk	al ways	pälm	fä ther	war
hälf	chälk	al most	psälm	scärfs	dwarf
hälves	wälk	bal sam	bälm	call	dwarfs
cälf	want	dawn	cälm	wä ter	wharf
cälves	scärf	scald	sälve	warm	wharves

shäll	bär ren	bär rel	cär ry
är row	spär row	chär i ot	cär riage

LANGUAGE LESSONS

SECTION V.

A.

When the vowel *a* is marked *â*, the dot above shows that *a* has the sound of *a* in *ask*. It is called the intermediate sound, because it is "in the middle," between the sounds of *ă* and *ä*.

Write the following words from dictation. Mark them to show the correct sound of a. Practice pronouncing them correctly. Observe the difference in the pronunciation of căn and cãn't.

dance	măst	păss	ănt	băth (or bătĥ)
prance	făst	glăss	cãn't	lătĥ (or lătĥ)
ăf ter	tăsk	grăss	căn not	pătĥ (or pătĥ)
flăsk	a lăs		căn	

SECTION VI.

DIGRAPHS.

The union of two vowels or consonants to express but one sound is called a digraph.

Examples : *ăi, ăy, ăa, ăĭ, ăē, ăa, ăe, ăē.* In the dictionary the pronunciation is shown by marking the vowel that is sounded ; the one not marked is silent.

Write the following words from dictation and mark the vowel sound. Practice pronouncing them correctly.

Many of them are often mispronounced. Note especially *because, caught, lăundry, ăunt, lăugh.*

APPENDIX

<i>äu</i>	<i>au</i>
äunt	saucy
häunted	saucer
däunted	caught
läunch	because
läundry	autumn
läundress	fault
läugh	pause
	sausage

SECTION VII.

THE CIRCUMFLEX AND THE COALESCENT.

The sound of *ar* as in *care* is marked *âr*. It is pronounced like *er* in *their*, marked *êir*. This mark (^) is called the circumflex.

When *ar* or *er* is followed by a vowel or by another *r*, the *a* or the *e* is usually short.

Examples: *věr y, cěr ry, cěr riage, běr rel, chěr i ty, měr ry.*

The sound of *ur* in *burn* is marked *ûr* or *Ûr*. In many words *er* and *ir* have nearly the same sound as *ur*, and are marked in the same way, *êr, ïr*.

Examples: *bêrth, bïrth, fêrn, gïrl.* The mark (˘) is called the coalescent.

Or after *w* often has the sound of *ur*, and is marked *ôr*.

Examples: *wôrd, wôrth, wôrse, wôrkh, wôrld, wôrmm.*

Write from dictation, and mark to show correct sounds: —

LANGUAGE LESSONS

tŭrn	ŭrge	shâre	bâre	whîrl
věry	ěr ror	first	mŷr tle	věre
těrm	ěr rand	pōr trait	shîrk	bōr row
sōr row	tōrn	ěrr	bōrne	wōrld
wōrth	wōrd	wōrse	wōrk	wōrm

SECTION VIII.

AI AND AY.

In most words *ai* and *ay* have the sound of long *a* (*āi*, *āy*).

Exceptions : —

(1) When the digraph is followed by the sound of *r*, as *hair*, *chair*, *prayer*. In these words the *i* is silent, and the *a* has the sound of *a* in *hare* (*âr*).

(2) In the words *says*, *said*, *saith*, *again*, and *against*, *ai* has the sound of short *e* ; in *aisle* it has the sound of *ī*, the *a* being silent (*āī*) ; in *plaid*, the sound of short *a*, the *i* being silent (*ăī*).

(3) In syllables that are not accented, *ai* often (not always) has the sound of short *i* (*ī*), the *a* being silent ; as, *moun' tain*, *cer' tain*.

Write the words from dictation, and mark the vowel sounds : —

dāis ies	dāin ty	mēr' māid	prāyer ¹
fāir ies	stāir	chīl' blāin	pāin ful
prāis es	chăp' laīn	vīl' laīn	strāit
frāil	căp' taīn	cūr' taīn	strāight

¹ Pronounced prâr.

APPENDIX

Use the words strait and straight in sentences, and give the meaning of each.

In the same way, give sentences containing stair and stare.

SECTION IX.

EA AND EAR.

Observe the three ways of marking and pronouncing the digraph *ea*, and three ways of marking and pronouncing *ea* before *r*.

sprēad ing	mēan ing	bē nēath	ēār ly	wēār
plēase	mēad ow	ēar	sēār ch	teār
plēas ure	fēath er	yēar	brēad	beār
mēas ure	rēad y	drēar	heārt	breāk
trēas ure	pēār l	nēar	heārth	greāt
	hēār d	wēary		

Give the difference in meaning between tēar and teār; rēad and rēad.

Write the following sentences, filling each blank with one of these four words, with the vowel sound marked. Read the sentences aloud.

When you — your dress, do not waste a —, but mend the dress.

You — so many books, you must have — Robinson Crusoe.

This was one of the first books Abraham Lincoln —.

LANGUAGE LESSONS

SECTION X.

OA, OE, OU, UI, UA, OW.

Write the following words from dictation, mark the vowel sound, and pronounce correctly. Remember that the silent letter in a digraph is not marked.

How many markings and pronunciations of *ou* ?
ua ?

cōurse	sōurce	ōwe	thōugh	guāide
mōurn	knōwn	quartz	win dōw	guā' no
dōugh	cōarse	guārd	hōarse	bōwl
quart	hōe	bōr row	flōw	tōw
as suāge	roūgh	toūgh	flōat	tōe

Look in the dictionary for the difference in meaning between coarse and course, and write two sentences containing these words.

Use in sentences the words tow and toe.

SECTION XI.

EI AND IE.

The digraph *ie* in an accented syllable usually has the sound of long *e* (*iē*) ; in syllables not accented it usually has the sound of short *i* (*ie*).

Examples : be liēve', mis' chīef.

When the digraph *ei* has the sound of long *e*, it is marked *ēi* ; as in the word *recēive*.

ei before *r* has the sound of *e* in *thère* ; as in the words *hèir* and *thèir*.

APPENDIX

In syllables that are not accented, *ei* usually has the sound of short *i* ; as in the word *for' fěit*.

In some words *ei* has the sound of long *a*, the *e* being marked e to indicate the sound ; as in the word *eight*.

Ey has the same sounds and marks as *ei*.

Write from dictation the words in the columns, mark the vowel sounds, and pronounce the words correctly.

Observe that we never have the digraph *iē* after the letter *c*. It is always *ēi* after *c*. To remember this helps in spelling.

It will help, also, to remember the rule for forming the plural of nouns ending in *y*, viz : —

To form the plural of nouns ending in *y* after a consonant, change the *y* to *i* before adding *es*; to form the plural of nouns ending in *y* after a vowel, add *s* without change.

re cēive'	chiēf	chěr' rĭes
de cēive'	hand' ker chĭef ¹	pŏp' pĭes
de cēit'	mis' chĭef	căn' dĭes
cēil' ing	mĭs' chĭe vous	lil' ĭes
pěr cēive'	griēve	lā' dĭes
cŏn cēit'	piēce	bā' bĭes
mon' keŷs ¹	priēst	běr' rĭes
don' keŷs ¹	sēize	skēin
tur' keŷs	lēis ure	veĭl
jour' neŷs	ēi ther	sleigh
chĭm' neŷs	nēi ther	wēigh
at tor' neŷs	eī der	reign
val' leŷs	mul' leĭn	eight
	fŏr' eĭgn	o bey'

¹ In the first syllable, *n* has the sound of *ng*.

LANGUAGE LESSONS

Give the difference in meaning between the two words of each of the pairs below.

Write the sentences, filling each blank with the correct word from the list.

heir	hare	weigh	reign	piece	there
air	hair	way	rain	peace	their

The — is commonly called a rabbit.

The — to the throne of England lives much in the open —. May his be a — of —!

We shall keep on our — until we reach home. Father may have to drive to the station in the —. Mother will have a — of pumpkin pie ready for us. I shall — more when I return from —. Our parents do not seem to have grown old, though — — has grown gray.

SECTION XII.

EQUIVALENTS.

That which is equal to something else is said to be its equivalent (e quiv' a lent).

As the sound of *o* in *do* is just like the sound of *oo* in *moon*, it is said to be an equivalent of $\bar{o}\bar{o}$. When *o* has this sound, it is marked \bar{o} .

Other equivalents of $\bar{o}\bar{o}$ are *u* after *r*, and after the sound of *sh*; as in the words *true* and *sure*. To show that it has this sound, *u* is marked with two dots underneath (\bar{u}); but the *r* before the *u* tells just as surely that *u* has the sound of $\bar{o}\bar{o}$, and *ew* after *r* has the same sound.

(\bar{o} , \bar{u} , and *ew* after *r* and *sh* = $\bar{o}\bar{o}$.)

APPENDIX

Write from dictation and mark the vowel sounds.

move	rule	shoe	rheumatism	true
drew	screw	threw	shrewd	through
bruise	tour	truthful	fruit	truth
spruce	whom			

Point out the digraphs and the silent letters.

Write on the blackboard sentences containing through and threw.

SECTION XIII.

EQUIVALENTS (continued).

(ôr = a, a = ô, ÿ = î, ÿ = î, ēē = ē, ï = ē.)

o before r, as in *for* = a. It is marked ôr.

a as in *what* = ô. It is marked a.

y as in *hymn* = î. It is marked ÿ.

y as in *my* = î. It is marked ÿ.

ee as in *seen* = ē. It is marked ēē.

i as in *machine* = ē. It is marked ï.

Be able to write the following words from dictation and mark the vowel sounds. Practice pronouncing the words correctly.

Many of them are often mispronounced, especially *wash*, *quarrel*, *watch*, *want*, *thought*, *bought*, *brought*, and *was*.

fôr	was	brôad	va lise'	skÿ	wasp
watch	bôught	thôught	fôught	brôught	lÿ ing
rhÿme	scÿthe	feel	wash	quar rel	want

LANGUAGE LESSONS

SECTION XIV.

EQUIVALENTS (continued).

(*u* = *öo*, *o* = *öö*, *ó* = *ü*.)

u as in *pull* = *öö*. It is marked *u*.

o as in *woman* = *öö*. It is marked *o*.

o as in *done* = *ü*. It is marked *ó*.

Write the words from dictation. Mark the vowel sounds and pronounce correctly.

wolf	wönder	put	wöuld	löving	dönkey
wolves	nöne	önce ¹	cöuld	cöme	cöming
sömebödy	döes	öne ¹	shöuld	wöman	püll
mönkey	dözen	wön	push	beäutiful	grateful

Be sure to pronounce correctly *ful*, when it is the last syllable of a word. Do not pronounce it as if it were *fül*.

Be sure not to pronounce *döes* as if it were *does*.

Observe the markings and pronunciations of *o* in the words *dönkey* and *mönkey*.

Write on the blackboard sentences containing the words one and won.

Give sentences containing the words would and wood.

SECTION XV.

E BEFORE FINAL N AND L.

The letter *e* before final *n* is usually silent. It is sounded when the sound before it will not readily unite with *n*, as in the word *women*. In

¹ (w)önce, (w)ön.

APPENDIX

the following words, the *e* in the last syllable is not sounded.

Write them from dictation and pronounce them correctly.

ǒf tɛn	lɪs tɛn	hɛav en	sɛv en	gōld en
frōz en	shōrt en	ō pen	hās tɛn	shōv el

In the following words, the *e* in the final syllable is sounded. Why? Practice pronouncing them correctly.

chɪck en	hȳ phen	kitch en	lɪn en	wōōl en
	bār rel		quār rel	

SECTION XVI.

EQUIVALENTS OF CONSONANT SOUNDS.

ç = s. This is called the soft sound of *c* (*sent, çent*).

çh = sh. This is called the soft sound of *ch* (*shut, çhaise*).

e and eh = k. This is called the hard sound of *c* and *ch* (*key, ear, chorus*).

ġ = j. This is called the soft sound of *g* (*jar, ġinger*).

f = ph. (*fan, pheasant*.)

z = z. (*zebra, raisin*.)

c and g are usually soft before *e*, *i*, and *y*.

th unmarked has the sound of *th* in *thin*. This is called an aspirate, or breathing sound. The sound of *th* in *this* is marked *tḥ*. This is a sound with voice, or a vocal sound.

ṇ = ng as in *long*.

Write the following words from dictation, mark the vowels in the accented syllables, and the consonant sounds that are equivalents.

LANGUAGE LESSONS

ma çhine	preş' ent	ref' use	use
Geôrge	plëa' şant	rîse	to greaze
coûş' in	pre şent'	ex cûse'	grease
gôr' geous	çël' lar	to uşe	to refuse
gem	eôf' fee	to rişe	to excuse

Give oral sentences containing the last ten words (in the last two columns) using and pronouncing them correctly.

Use in sentences the words preş' ent, and to pre şent'.

Write from dictation, marking the vowel sounds and the th (vocal).

băth	băthş	lăth	lăthş
clôth	clôthş	păth	păthş
mouth	mouthş	ôath	ôathş
wrëath	wrëathş	môth	môthş

Observe that in these eight words *th* has the aspirate, or breathing, sound, in the singular forms, and is a vocal in the plural forms. *Th* at the end of all other plurals has the breathing, or aspirate, sound, and not the vocal.

SECTION XVII.

DIPHTHONGS.

A diphthong is the union of two vowels in a syllable in which both vowels are sounded.

Examples: *oi* in *boil* = *a > i*; *ou* as in *house* and *ow* as in *now* = *ä > öö*.

APPENDIX

When *oi*, *ou*, and *ow* have these sounds, they are diphthongs, and are not marked. When only one of the two letters is sounded, *oi*, *ou*, and *ow* are digraphs, and are not marked.

Write the following words from dictation. Mark the vowel sounds in the digraphs. Practice pronouncing the words correctly.

howl	fowl	bōwl	grōw	growl
now	knōw	bōw	bow	sōwer
bough	bower	thou	thōught	hour
tōur	shōw	shower	knōwledge	crōw
crowd	tōw	tower	rout	rōute

Write sentences on the board containing the words no and know ; our and hour ; bow, bōw, and bough ; tower and tōur ; tōw and tōe.

SECTION XVIII.

REVIEW.

Write from dictation, marking the vowels. Practice pronouncing the words correctly.

bōnnet	was	wash	läundry	dōnkey
pi ä no	what	plēasure	trēasure	dōes
yēs	wrāth	pōnd	lēisure	būrst
cāth	because	caught	taught	yōuths
clōth	rōof	truths	wōn't	wōnt
ba nă na	cānt	mōth	bāth	gēt
cān't	wrēaths	chiēfs	thiēves	pāth
dwarfs	wharves	rōot		

Use correctly in oral and written sentences, — cānt and cān't ; wōnt and wōn't.

INDEX

OF LANGUAGE FACTS, SELECTIONS FROM LITERATURE, AND ILLUSTRATIONS

- ABBREVIATIONS**, of states and territories, 58, 59; of titles, 59, 60.
- Acceptance and regret**, notes of, 53-56.
- Accent**, study of, 203, 245, 367, 392.
- Addresses**, writing, 52, 57-60.
- Adjective**, definitions and classification of, 214, 298; changing to phrases and to clauses, 127; clauses, 311, 315-317; phrases, 357, 365; pronouns as subjects, 369, 370; possessive forms of adjective pronouns, 385, 386; discrimination between adjectives and adverbs, 221, 367, 369, 373-376; adjective and adverbial forms, 323-325, 368, 369, 373, 374; adjective and adverbial uses, 367; adjective and noun uses, 367; used as subject complements, 374, 376.
- Adverb**, definition of, 219; classification of, 219-221, 368; clauses, 342-345, 386; clauses, changing to phrases, 343; phrases, 356, 357; discrimination between adverbs and adjectives, *see* Adjectives; adverbial and adjective forms and uses, *see* Adjectives.
- America** (S. F. Smith), 348.
- Antecedent**, of conjunctive pronouns, the, 316, 317.
- Antonyms**, 78.
- Appositives**, punctuation of, 38, 39.
- Apostrophe**, the rules for, summarized, 180; not used with possessive form of pronoun, 245.
- Articulation**, exercises in, 390-405. *See* Pronunciation.
- BEFORE the Rain** (Aldrich), 338.
- Birds**, 145.
- Birds of Killingworth**, *The* (Longfellow), extract from, 18.
- Broad sound of A**, 393.
- Building of the Ship**, *The* (Longfellow), extract from, 236.
- CAPITAL LETTERS**, rules for, summarized, 179.
- Challenge of Thor**, *The* (Longfellow), 31.
- Circumflex**, the, 395.
- Clause**, definitions of, 309; adjective, 311, 315-317, 370, 371; adverbial, 342-345, 386; changing to phrase, 343, 344.
- Coalescent**, the, 395.
- Collective nouns**, 384, 385.
- Colon**, the, in quotations, 181.
- Coming of Arthur**, *The* (Tennyson), extract from, 87.
- Coming Shower**, *The* (from Photograph by L. G. Brengle), 341.
- Comma**, the, rules for, summarized, 179, 180, 181.
- Common nouns**, 212, 213, 351-353.
- Comparison of adjectives and adverbs**, 333-335; irregular forms, 381-383.
- Complements**, definitions, 377; nouns as object, 256, 257; pronouns as object, 272, 273, 359-362; pronouns as subject, 363, 364; adjectives as, 374-377.
- Complex sentences**, structure of, 307-310; analysis of, 310, 311, 315-317, 342-345, 386, 387; changing to simple, 371.

INDEX

- Compositions (oral and written), biography,** 106, 107, 115, 306, 346; **description,** 2, 6, 9, 16, 17, 32, 34, 74, 128, 129, 147, 158, 167, 176, 177, 185, 190, 201, 206, 216, 266, 279, 286, 299, 312, 317, 319, 328, 335; **diary or journal,** 10, 48, 234; **reproductions of stories and descriptions,** 17, 28, 45, 47, 92, 137, 245, 248, 257, 268, 274, 299, 300; **stories and personal experiences,** 26, 44, 45, 57, 66, 69, 85, 121, 134, 137, 158, 159, 162-164, 168, 169, 178, 190, 198, 204, 216, 217, 222, 232, 234, 238, 239, 248, 258, 283, 284, 294, 329, 335, 340; **stories and descriptions from disconnected parts of sentences,** 101, 102, 117, 118, 151, 238, 239, 242, 279, 290; **notes of invitation, acceptance, and regret,** 50-56, 118.
- Compound sentences, structure of,** 281-283; **analysis of,** 386; **combining simple sentences,** 344, 345.
- Compound subjects,** 332-335.
- Conjunction, definition of,** 283; **uses of,** 281-283, 344, 345, 386, 387.
- Conjunctive pronouns, definition of,** 310; **use of,** 317; **agreement in number with antecedent,** 370-373.
- Consonant sounds,** 390; **equivalents of,** 403, 404.
- Crane Express, The,** 24.
- Creation of the Birds, The (An Indian Legend),** 15.
- DAFFODILS, THE (Wordsworth),** 336; **picture of,** 336.
- Danish Soldier, The,** 271.
- Dash, the, in quotations,** 181.
- Death of Balder, or Summer Sunlight, The (Hamilton Mabie),** 62.
- Description by comparison, study of,** 127, 128, 137, 142, 268, 280, 281, 286, 339.
- Descriptive adjectives,** 237, 368; **definition of,** 298.
- Descriptive phrases,** 268.
- Diary,** 10, 12, 48, 234.
- Diacritical marks, study and use of,** 30, 189, 203, 245, 328, 367, 390-405.
- Dictation (Sentences, Stanzas, and Paragraphs), for practice in spelling,** 11, 90, 119; **in punctuation of quotations,** 26; **in general punctuation,** 84, 197, 228, 235; **in writing a piece of poetry,** 104, 113; **in spelling, punctuation, and pronunciation,** 189; **in spelling and pronunciation,** 203; **in spelling and punctuation,** 210, 272, 330; **in writing names of trees,** 212; **in punctuation and capitalization,** 303; **in formation of adverbs,** 373.
- Digraphs,** 394-399, 401, 405.
- Diphthongs,** 404, 405.
- Disyllables,** 392.
- Dog of Flanders, A (Louise de la Ramée) Extracts from,** 295, 313.
- Domsie and the Old Schoolhouse of Drumtochty (From "Beside the Bonnie Brier Bush") (Ian Mac-laren),** 249.
- ELMWOOD, Lowell's Cambridge Home,** 116.
- Enunciation, exercises in,** 390-405. (See Pronunciation.)
- Epistle to George William Curtis, An (Lowell),** 143.
- Equivalent sounds, diacritical markings of,** 400-403.
- Eternal Goodness, The (Whittier),** 345.
- Exclamation Mark, rules for, summarized,** 179.
- Exercises by School,** 118.
- FIRST SNOW-FALL, THE (Lowell),** 280.
- Flying Kite (Sherman), extract from,** 121.
- From a Railway Carriage (Stevenson),** 218.
- GLANCE BEHIND THE CURTAIN, A (Lowell), extract from,** 229.
- HARVESTERS' RETURN, THE (picture by Siefert),** 205.
- Hauling Logs from the Forest (from Photograph),** 233.
- Heart of a Boy, The (Edmondo de Amicis), extracts from,** 251.
- Heritage, The (Lowell), extract from,** 229.

INDEX

- Heron of Elmwood, The** (Longfellow), extract from, 116.
- Holy Grail, The** (Tennyson), extracts from, 87, 88.
- Home, Sweet Home** (Payne), 222.
- Homonyms, its-it's, their-there**, 9; *right-write, rote-wrote*, 49; *know-no, knew-new*, 60; *to-two-too*, 357; *blue-blew, scene-seen*, 393; *strait-straight, stair-stare*, 397; *coarse-course*, 398; *heir-air, hare-hair*, *weigh-way, reign-rain, piece-peace, there-their*, 400; *threw-through*, 401; *one-won, would-wood*, 402; *no-know, our-hour, bow-bough, tow-toe*, 405.
- How Thor Got His Hammer** (Hamilton Mabie), 40-42.
- Huskies, The** (Whittier), extract from, 199.
- Hyphen, rules for, summarized**, 180.
- INCOMPLETE VERBS**, with object complement, nouns, 256, 257; pronouns, 272, 273, 359-362; with subject complement, pronouns, 363, 364; adjectives, 374-377.
- Intermediate sound of A**, 394.
- Interrogative pronouns**, 378, 379.
- Invitation, notes of**, 50-53, 118.
- Irregular comparison of adjectives and adverbs**, 381, 383.
- Italian sound of A**, 393.
- JOHN BURROUGHS**, 155; in his *Study Door*, picture of (from Photograph by Clifton Johnson), 157.
- KING ARTHUR and the Knights of the Round Table**, 87.
- King of the Golden River, The** (John Ruskin), extracts from, 124, 130, 135, 136.
- Knighthood** (Sir Thomas Malory), 76, 82.
- LANDING OF THE PILGRIMS, THE** (Mrs. Hemans), 240.
- Land of the Midnight Sun, The** (Paul du Chaillu), extract from, 68.
- Legend of St. Christopher, The** (Helen Hunt Jackson), extract from, 70.
- Letter form**, 389; writing, 13, 14, 232, 248.
- Letter from Northern Norway**, (Longfellow), 67.
- Letter from Oliver Wendell Holmes to John G. Whittier**, 303.
- Letter written by Abraham Lincoln**, 347.
- Limiting adjectives, few, many, much, little**, 169, 170, 214; *each, every, this, these, that, those*, 353, 354, 362, 365; definition of, 298.
- Lincoln's Gettysburg Speech**, 103.
- Lincoln's Second Inaugural Address**, extract from, 102.
- Lincoln, Tributes to** (Gilder, Thompson, Lowell), 104.
- Literature: Poems; Extracts and Complete Selections. America** (S. F. Smith), 348; *Before the Rain* (Aldrich), 338; *Birds of Killingworth, The* (Longfellow), 18; *Building of the Ship, The* (Longfellow), 236; *Coming of Arthur, The* (Tennyson), 87; *Creation of the Birds, The* (An Indian Legend), 15; *Daffodils, The* (Wordsworth), 336; *Challenge of Thor, The* (Longfellow), 31; *Epistle to George William Curtis, An* (Lowell), 143; *Eternal Goodness, The* (Whittier), 345; *First Snow-Fall, The* (Lowell), 280; *Flying Kite* (F. D. Sherman), 121; *From a Railway Carriage* (Stevenson), 218; *Glance Behind the Curtain, A* (Lowell), 229; *Heritage, The* (Lowell), 229; *Heron of Elmwood, The* (Longfellow), 116; *Holy Grail, The* (Tennyson), 88; *Home, Sweet Home* (Payne), 222; *Huskies, The* (Whittier), 199; *Landing of the Pilgrims, The* (Mrs. Hemans), 240; *Legend of St. Christopher, The* (Helen Hunt Jackson), 70; *Lincoln, Tributes to* (Gilder, Thompson, Lowell), 111; *Little Bell* (Westwood), 21; *Lowell, Tributes to* (S. K. Bolton, Canon Farrar), 104; *Lumbermen, The* (Whittier), 224; *Mabel Martin* (Whittier), 201; *Maple, The* (Lowell), 212; *March* (Bryant),

INDEX

- 119; *May-Queen*, The (Tennyson), 172; *Miles Standish* (Longfellow), 247; *My Lost Youth* (Longfellow), 109; *Nest*, The (Lowell), 163; *New World*, The (from "The Saga of King Olaf") (Lowell), 74; *O Captain! My Captain!* (Whitman), 104; *Old Clock on the Stairs*, The (Longfellow), 326; *Pippa Passes* (Browning), 178; *Poet and the Children*, The (Whittier), 113, 114; *Poet Longfellow's Love for Children*, The (James Whitcomb Riley), 113; *Prelude to Part Second of the Vision of Sir Launfal* (Lowell), 284; *Rain in Summer* (Longfellow), 165; *Reply to the Challenge of Thor*, (Lowell), 74; *Ruby-Crowned Kinglet*, The (Henry van Dyke), 2; *Sandpiper*, The (Celia Thaxter), 46; *Santa Filomena* (Longfellow), 273; *Snow-Bound* (Whittier), 275, 287; *Snow-Storm*, The (Emerson), 293; *Solitary Reaper*, The (Wordsworth), 187; *Throstle*, The (Tennyson), 153; *To a Sky-lark* (Wordsworth), 189; *To a Water-fowl* (Bryant), 27; *To the River Charles* (Longfellow), 111; *Venice* (Longfellow), 318; *Vision of Sir Launfal*, The (Lowell), 95, 284; *Wanted* (Holland), 348.
- Literature:** Prose; Extracts and Complete Selections. *Dog of Flanders*, A (Louise de la Ramée), 295, 313; *Birds*, 145; *Crane Express*, The, 24; *Danish Soldier*, The, 271; *Death of Balder*, or *Summer Sunlight*, The (Mabie), 62; *Domsie and the Old School-house of Drumtochty* (from "Beside the Bonnie Brier-Bush") (Ian Maclaren), 249; *Elmwood*, Lowell's Cambridge Home, 116; *Heart of a Boy*, The (Edmondo de Amicis), 251; *How Thor Got His Hammer* (Mabie), 40; *John Burroughs*, 155; *King Arthur and the Knights of the Round Table*, 87; *King of the Golden River*, The (Ruskin), 124, 130, 135, 136; *Knighthood* (Malory), 76, 82; *Land of the Midnight Sun*, The (Paul du Chaillu), 68; *Letter from Northern Norway* (Longfellow), 67; *Letter from Oliver Wendell Holmes to John G. Whittier*, 303; *Letter Written by Abraham Lincoln*, 347; *Lincoln's Gettysburg Speech*, 103; *Lincoln's Second Inaugural Address*, 102; *Little Jane and Me* (M. E.), 175; *Little Women* (Louisa M. Alcott), 174; *Longfellow's Childhood and First Home*, 109; *Longfellow's Home Life at Cambridge*, 110; *Longfellow's Youth and Early Manhood*, 119; *Lowell's Boyhood*, 143; *May-Day in Old England*, 171, 172; *My Schools and Teachers* (from "The Heart of a Boy"), (Edmondo de Amicis), 251; *Norse Stories* (Mabie), 34; *Nürnberg Stove*, The (Louise de la Ramée), 320; *Nut Gathering* (from "Being a Boy"), 207; *Oak of Geismar*, The (Henry van Dyke), 259; *Our New Neighbors at Ponkapog* (Aldrich), 161; *Pigeons of Venice*, 1; *Pine*, The (from "Hide-and-Seek Town") (Helen Hunt Jackson), 235; *Pine Tree*, The (from "A Spray of Pine") (Burroughs), 235; *Pippa's Song* (adapted from Browning by Maud Menefee), 191; *Rain in the Garret* (Donald G. Mitchell), 164; *Sir Philip Sidney*, Story of, 270; *Spring Jottings* (Burroughs), 138, 141; *Under the White Birches* (from "Little Rivers") (Henry van Dyke), 203; *Whittier's Boyhood*, 301; *Woodpecker and the Dove*, The (*Æeop*), 25.
- Little Bell* (Westwood), extract from, 21.
- Little Jane and Me*, The Story of (M. E.), extract from, 175.
- Little Women* (Louisa M. Alcott), extract from, 174.
- Longfellow's Childhood and First Home*, 109.
- Longfellow's Home Life at Cambridge*, 110.
- Longfellow's Poems*, titles of, twenty, 115.

INDEX

Longfellow's Youth and Early Manhood, 110.

Lowell's boyhood, 143.

Lowell, tributes to (S. K. Bolton, Canon Farrar), 118.

Lumbermen, *The* (Whittier), 224.

MABEL MARTIN (Whittier), extract from, 201.

Maple, *The* (Lowell), extract from, 212.

March (Bryant), extract from, 119.

May - Day in Old England, 171, 172.

Maying (picture), 171.

May-Queen, *The* (Tennyson), extract from, 172.

Miles Standish (Longfellow), extract from, 247.

Monosyllable, 391.

My Lost Youth (Longfellow), extract from, 109.

NEGATIVES, correct use of, 63-66.

Nest, *The* (Lowell), extract from, 163.

New World, *The* (from "The Voyage to Vinland") (Lowell), 74.

Norse Myths, 34.

Noun, definition of, 196, 197; classification of, 351-353; nouns and derivative adjectives, 367, 368.

Number forms of adjectives, in comparison, 81; limiting adjectives, 214, 353, 354; of nouns, plural ending, 37; rules for writing plural forms, 180; in compound subjects, 331-333; with limiting adjectives, 148-151, 353, 354, 365, 366; of pronouns, singular and plural forms, 244; with limiting adjectives, 148-151, 331-333, 365, 366; of verbs, 37-39, 152, 153, 254, 255, 317, 358, 371, 380, 388; *is* and *has*, 19, 60; with compound subject, 331-333; with subject limited by *each*, *every*, etc., 148-151, 353, 354, 365, 366; with adjective pronoun as subject, 369; with collective noun as subject, 384, 385; agreement with subject, 350.

Nürnberg Stove, *The* (Louise de la Ramée), extract from, 320.

Nut Gathering (from "Being a Boy") (Warner), 207.

OAK OF GEISMAR, *The* (Henry van Dyke), 259.

O Captain! My Captain! (Whitman), 104.

Old Clock on the Stairs, *The* (Longfellow), 326.

Our New Neighbors at Ponkapog (Aldrich), extract from, 161, 162.

PARAGRAPH, combining sentences into a, 142.

Period, rules for, summarized, 179.

Personal pronouns, subject and possessive forms, 242-245, 363, 364; object forms, 272, 273, 360-362; as complement of verb, 376, 377; forms after conjunction *than*, 383.

Pictures: *Daffodils*, 336; *Hauling Logs from the Forest* (from photograph), 233; *John Burroughs in his Study Door* (from photograph by Clifton Johnson), 157; *Maying*, 171; *Pigeons of Venice* (Bacon), 3; *Plymouth in 1622* (Williams), 247; *St. Christopher and the Child* (Titian), 71; *Sir Galahad* (Watts), 89; *The Coming Shower* (from photograph by L. G. Brengle), 341; *The Harvesters' Return* (Siefert), 205; *The Song of the Lark* (Jules Breton), 184; *Thor* (Gehrts), 33.

Picture Study, 2, 32, 70, 159, 185, 206, 232, 340.

Pigeons of Venice, 1; picture of (Bacon), 3.

Pine, *The* (from "Hide-and-Seek Town") (Helen Jackson), 235.

Pine Tree, *The* (from "A Spray of Pine") (Burroughs), 235.

Pippa Passes (Browning), extract from, 178.

Pippa's Song (adapted from Browning by Maud Menefee), 191.

Plurals, rules for, summarized, 180.

Plymouth in 1622 (from picture by Williams), 247.

Poems, *see* Literature: Poems.

Poet and the Children, *The* (Whittier), 113, 114.

INDEX

- Poet Longfellow's Love for Children, The (James Whitcomb Riley), 113.
- Points of compass, capitalization of names of, 8, 9.
- Possessive, changing phrases to, 20, 44; rules for writing, 180; forms of adjective pronouns, 385, 386; pronouns, 304, 305.
- Predicate, definition of, 197; parts of, 194-197.
- Prelude to Part Second of the Vision of Sir Launfal (Lowell), 284.
- Preposition, definition of, 232.
- Prepositional phrases, definition of, 232; structure of, 230-232; analysis of, 237, 267, 290-293; natural place in prose, 328; changing to clauses, 343, 344.
- Pronoun, definition of, 197; adjective, 369, 370; conjunctive, study of forms, 307-311; definition of, 317; clauses introduced by, 315-317, 370-373; personal, study of forms, 242-245; definition of, 244; object-forms of, 272, 273, 360-362; subject-forms of, 363, 364; as object or subject complement of verbs, 376, 377; use after conjunction *than*, 383; interrogative, 378, 379; possessive, 304, 305.
- Pronunciation, exercises in, 29, 30, 70, 83, 188, 190, 203, 245, 279, 328, 390-405.
- Proper adjectives, study of, 298, 367.
- Proper nouns, study of, 351-353, 367.
- Punctuation and capitalization, exercises in, 8, 9, 12, 13, 160; rules for, 179-181, 303, 353; capitalization of, points of compass, 8, 9.
- QUESTION MARK, rule for, 179.
- Quotation, exercises in punctuation of, 21; single marks, rule for, 23; changing indirect to direct, 25; changing direct to indirect, 266; broken, rules for punctuation of, 43-45; review of rules for punctuation, 135, 136; exercises in punctuation, 181, 267.
- RAIN in Summer (Longfellow), 165.
- Rain in the Garret (Donald G. Mitchell), extract from, 164.
- Reading Lessons, descriptions of birds and animals, 8, 139, 140, 145, 146, 147, 148, 161, 162, 295, 296, 299; of flowers, 140, 141, 336; of inanimate objects, 163, 247, 248, 279, 320-322, 326-329; of persons, appearance, and character, 76, 82, 101, 117, 124, 126, 155, 174, 175, 249, 251-254, 259, 335; of places, 67, 68, 156, 207-210, 249-254, 287, 313, 315; of schools, 249-254; of showers and storms, 165, 275, 284, 293, 338; of trees, 208, 210, 235, 238; of winter, 275, 290, 282, 287-290, 293.
- Regret, notes of, 53-56.
- Reply to the Challenge of Thor, 31.
- Ruby-Crowned Kinglet, The (Henry van Dyke), 2.
- SANDPIPE, THE (Celia Thaxter), 40.
- Santa Filomena (Longfellow), extract from, 273.
- Semicolon, in quotations, 181.
- Sentence, definition of, 197.
- Sir Philip Sidney, story of, 270.
- Sir Galahad (from picture by Watts), 89.
- Snow-Bound (Whittier), extracts from, 275, 287.
- Snow-Storm, The (Emerson), extract from, 293.
- Solitary Reaper, The (Wordsworth), extracts from, 187.
- Song of the Lark, The (from picture by Jules Breton), 184.
- Spelling Lessons, 19, 100, 122, 169, 132, 175, 176, 203, 212, 245, 254, 255, 367, 373, 381, 388, 391-406.
- Spring Jottings (Burroughs), extracts from, 138-141.
- States and Territories, names and abbreviations of, 58, 59.
- St. Christopher and the Child (from picture by Titian), 71.
- Subject of sentence, definition of, 197; study of, 36; subject and predicate, definitions of, 193-197; agreement in number, 255, 279, 280; in complex sentences, 316, 317; verb phrases, 351, 352; incomplete verbs, 359, 374.

INDEX

Syllabication, 29, 30, 83, 189, 203, 245, 328, 367.

Syllable, definition of, 391.

Synonyms, 7, 100.

TELEGRAM, writing a, 222.

Throstle, The (Tennyson), 153.

Thor (from picture by Gehrts), 33.

Titles, personal, how to write, 60;
of poems, how to write, 303.

To a Skylark (Wordsworth), extract
from, 189.

To a Waterfowl (Bryant), 27.

To the River Charles (Longfellow),
extract from, 111.

VENICE, extract from (Longfellow),
318.

Verb, definition of, 197; study of,
196, 197; complements of, 376,
377; requiring object comple-
ment, 377; phrase, definition of,
351.

Verb Form, Irregular, 18, 36, 37,
38, 39, 119, 120, 122, 123, 130-
133, 152, 153, 159, 160, 377, 388.

Vision of Sir Launfal, The (Lowell),
extracts from, 95, 284.

Vowels, definition of, 390; long
sounds of, 392; short sounds of,
391.

WANTED (Holland), extract from
348.

Whittier's Boyhood, 301.

Woodpecker and the Dove, The
(Æsop), 25.

Words, study of, for the correction
of common errors of speech.

A, an, 159, 160, 354.

Air, heir, 400.

All, 369.

Am, is, are, 38, 39.

Among, between, 354, 355.

Ancient, antique, 328.

Are, 18, 19, 38, 39.

As, like, 128, 387.

At, to, 354, 355.

Become, becomes, became, 377.

Begin, begins, began, begun, 131.

Between, among, 354, 355.

Blow, blows, blew, blown, 122.

Blew, blue, 393.

Bough, bow, 405.

Bring, brings, brought, brought, 122,
388.

Burst, bursts, 131.

Buy, buys, bought, 122, 388.

Can't, can't, 405.

Capital, capitol, 108.

Carry, carries, 119, 120.

Catch, catches, caught, 123.

Coarse, course, 389.

Come, comes, came, 131.

Creep, creeps, crept, 131.

Do, does, did, done, 388.

Drive, drives, drove, driven, 6, 38.

Eat, eats, ate, eaten, 152, 153.

Fall, falls, fell, fallen, 131.

Feel, feels, felt, 377.

Few, fewer, fewest, 169, 170.

Fight, fights, fought, fought, 122.

Fly, flies, flew, flown, 18, 36, 37,
38, 388.

Give, gives, gave, 36, 37, 38.

Go, goes, went, gone, 131, 388.

Grow, grows, grew, grown, 388.

Hair, hare, 400.

Has, have, 19.

Heir, air, 400.

Hour, our, 405.

In, into, 354, 355.

Is, are, 18, 19.

Its, it's, 9.

Knows, knew, known, 388.

Know, no, 60, 405.

Knew, new, 60.

Lay, lays, laid, laid, 132, 133, 388.

Learn, teach, 357, 359.

Lie, lay, 132, 133.

Like, as, 128, 137.

Little, less, least, 169, 170.

Look, looks, looked, 377.

Many, much, 169, 170.

New, knew, 60.

No, know, 60, 405.

One, won, 402.

Piece, peace, 400.

Read, read, 397.

Real, very, 221, 375, 376.

Reign, rain, 400.

Right, write, 49.

Rise, rises, rose, risen, 388.

Rote, wrote, 49.

Run, runs, ran, run, 131.

Scene, seen, 393.

See, sees, saw, seen, 131, 159, 160,
388.

INDEX

- Seek, seeks, sought, sought*, 122.
Seem, seems, seemed, 377.
Set, sets, set, set, 132, 133, 388.
Sit, sits, sat, sat, 131-133, 388.
Shall, will, 92, 93, 135.
Shine, shines, shine, shone, 36, 37, 388.
Sleep, sleeps, slept, slept, 131.
Some, somewhat, 373, 375.
Stare, stair, 397.
Still, 369.
Strait, straight, 397.
Strike, strikes, struck, struck, 131.
Take, took, taken, 119, 120.
Teach, learn, 357, 359.
Teach, teaches, taught, taught, 123, 388.
Tear, tear, 397.
Than, 81, 82, 383, 384.
Their, there, 8, 400.
Them, these, those, 362.
Think, thinks, thought, thought, 122.
This, that, these, those, 354, 365, 366.
Threw, through, 401.
- To, too, two*, 357.
Unless, without, 387.
Very, real, 221, 375, 376.
Was, were, 108.
Way, weigh, 400.
What, 371, 373.
Will, shall, 91, 94, 135.
Without, unless, 387.
Won, one, 402.
Won't, won't, 405.
Would, wood, 402.
Write, writes, wrote, written, 388.
Write, right, 49.
Wrote, rote, 49.
- Words, meaning and uses of, used to assert, 36, 37, 196, 197, 255, 331; used to describe, 78, 84, 90, 100, 169, 215, 219, 237, 265, 367, 368; used to name, 19, 84, 90, 212, 297, 351, 353, 367; used to avoid repeating, 242, 272, 360; used to show relation, 230-232, 237, 354; of like meaning, 7, 100; of opposite meaning, 78; to point out, 353, 362, 365, 366.

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